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NATURAL · MUSIC · SERIES

# A SHORT COURSE IN MUSIC

BOOK  
ONE

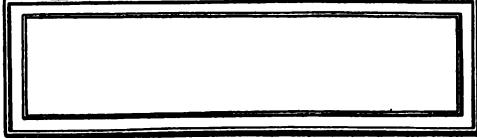


FREDERIC · H · RIPLEY  
THOMAS · TAPPER



AMERICAN BOOK COMPANY  
NEW YORK · CINCINNATI · CHICAGO

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## NATURAL MUSIC SERIES

A

# SHORT COURSE IN MUSIC

*BOOK ONE*

BY

FREDERIC H. RIPLEY

*Principal of the Longfellow School, Boston*

AND

THOMAS TAPPER

*Instructor in Musical Composition and Theory  
Examiner in Theory in the American College of Musicians*

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**EDUCATION DEPT.**

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**SHORT COURSE MUS. ONE**

**W. P. 5**

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## PREFACE.

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The Short Course in Music is embraced in two books, and is designed for use in graded or ungraded schools in which a more complete course is deemed unnecessary or impracticable.

The familiar songs with which Book One opens form the basis of elementary music instruction. To know and to enjoy these standard songs is to have the beginnings of a musical education. To study them and to gain from them a knowledge of notation will be found both interesting and profitable. The notes which appear with the songs will direct attention to the elements of notation, and prepare the way for the study of systematic sight reading.

Throughout the book songs are abundant, and the teaching is constantly applied to the compositions of the best song writers.

Exercises in two and three parts in simple form are included in the course.

The appendix furnishes a brief summary of elementary theory.

Few definitions are given, as the thought of the learner is so directed as to render definitions either unnecessary or obvious.

The authors desire to express their thanks to the Century Company, to Harper Brothers, to Messrs. Lee & Shepard, and to William A. Pond & Company, for permission to use copyrighted matter.

## DIRECTIONS.

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Begin with the most familiar songs, and little by little improve the tone and the precision of the singing.

The teacher should study carefully the theory as given on pages 139 to 141.

As soon as the pupils are interested in the work and sing fairly well together, teach by rote one of the scale songs (page 29), and so prepare the class for systematic tone study.

Call attention to the footnotes, but do not attempt to teach definitions; the names and uses of the characters being alone necessary for success.

The directions which accompany the music from page 47 onward will be found a sufficient guide for the teacher in carrying forward the work of the course.

In the cultivation of tone and expression it should be remembered that it is the mind rather than the vocal organs that at first needs attention. If the pupil hears the ideal tone he will almost instinctively imitate it. The ideal tone is almost sure to be found in any class of twenty pupils, especially if there be young pupils present, and the teacher can readily use a good singer as a model for the rest, and in this way succeed in the work, though himself deficient in vocal culture.

Songs and exercises should be regarded as the embodiment of thought and feeling. The tone, therefore, should always have thought in it, and the different ideas contained in the little phrases of the songs and exercises should be carefully noted, and combined so as to give the thought full expression.

# CALIFORNIA.

## SECTION I.

### America.

Words by S. F. SMITH.



SAMUEL FRANCIS SMITH.

Music by HENRY CAREY (?).

1. My coun - try! 'tis of thee,  
2. My na - tive coun - try, thee—  
3. Let mu - sic swell the breeze,  
4. Our fa - thers' God! to Thee,

Sweet land of lib - er - ty,  
Land of the no - ble free—  
And ring from all the trees,  
Au - thor of lib - er - ty,

Of thee I sing; Land where my  
Thy name I love; I love thy  
Sweet free-dom's song; Let mor - tal  
To Thee we sing; Long may our

fa - thers died! Land of the Pil - grim's pride!  
rocks and rills, Thy woods and tem - pled hills;  
tongues a - wake; Let all that breathe par - take;  
land be bright With free - dom's ho - ly light!

From ev - 'ry moun - tain side Let free - dom ring!  
My heart with rap - ture thrills Like that a - bove.  
Let rocks their si - lence break, The sound pro - long.  
Pro - tect us by Thy might, Great God, our King!

Short Course One.

# ALBANY

## Home, Sweet Home.

Words by JOHN HOWARD PAYNE.

Music by Sir HENRY BISHOP.



JOHN HOWARD PAYNE.

1. 'Mid pleasures and pal - a - ces  
2. I gaze on the moon as I  
3. An ex - ile from home, splendor

though we may roam, Be it  
tread the drear wild, And  
daz - zles in vain; Oh,

ev - er so hum - ble, there's  
feel that my moth - er now  
give me my low - ly thatch'd

no place like home; A charm from the skies seems to hal - low us  
thinks of her child, As she looks on that moon from our own cot-tage  
cot - tage a - gain; The birds sing - ing gay - ly, that came at my

CHORUS.

there, Which, seek thro' the world, is ne'er met with elsewhere. Home, home,  
door, Thro' the woodbine whose fragrance shall cheer me no more.  
call; Give me them, and that peace of mind, dear - er than all.

sweet, sweet home, There's no place like home, Oh, there's no place like home.

≡ STAFF.

≡ MEASURE.

4 METER SIGNATURE.

Short Course One.

# S'wanee River.

Words and Music by STEPHEN COLLINS FOSTER.

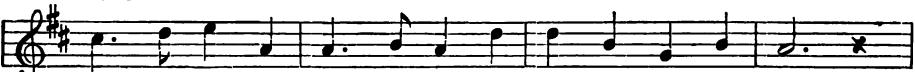


1. { 'Way down up - on the S'wa - nee riv - er, Far, far a - way,  
 All up and down the whole cre - a - tion, Sad - ly I roam,  
 2. { All round the lit - tle farm I wan-dered When I was young;  
 When I was play-ing with my broth-er, Hap - py was I;  
 3. { One lit - tle hut a-mong the bush - es, One that I love,  
 When shall I hear the bees a - hum-ming All round the comb?



There's where my heart is turn - ing ev - er, There's where the old folks stay.  
 Still long-ing for the old plan - ta-tion, And for the old folks at home.  
 Then ma - ny hap - py days I squander'd, Ma - ny the songs I sung.  
 Oh! take me to my kind old moth-er, There let me live and die.  
 Still sad - ly to my mem - 'ry rush - es, No mat-ter where I rove.  
 When shall I hear the ban - jo tum-ming Down in my good old home?

**CHORUS.**



All the world is sad and drear - y, Ev - 'ry-where I roam;



Oh! dark-ies, how my heart grows wea - ry, Far from the old folks at home.

 **REPEAT.** This indicates that the portion of the song which ends here is to be sung again, but with the second line of words which will be found in each stanza.

**CHORUS.** The portion of the song to be repeated at the end of each stanza.

Short Course One.

# The Old Oaken Bucket.

Words by SAMUEL WOODWORTH.



1. How dear to this heart are the scenes of my
2. The or - chard, the mead - ow, the deep - tan - gled
3. That moss - cov - ered buck - et I hail'd as a
- I found it the source of an ex - qui - site
- How sweet from the green moss - y brim to re -
- Not a full - blush - ing gob - let could tempt me to



child-hood, When fond rec - ol - lec - tion pre - sents them to view!  
wild-wood, And ev - 'ry lov'd spot which my in - fan - cy knew.  
treas - ure, For of - ten at noon, when re - turn'd from the field,  
pleas - ure, The pur - est and sweet - est that na - ture can yield.  
celve it, As, pois'd on the curb, it in - clin'd to my lips!  
leave it, Tho' fill'd with the nec - tar that Ju - pi - ter sips.



- The wide-spreading pond, and the mill that stood by it, The bridge and the
- The cot of my fa - ther, the dai - ry - house nigh it, And e'en the rude
- How ar - dent I seized it, with hands that were glowing, And quick to the
- Then soon, with the em - blem of truth o - ver-flow - ing, And drip - ping with
- And now, far re-moved from the lov'd hab - i - ta - tion, The tear of re -
- As fan - cy re -verts to my fa - ther's plan-ta - tion, And sighs for the

CHORUS.



rock where the cat - a - tract fell; } The old oak - en buck - et; the  
buck - et that hung in the well. } The old oak - en buck - et; the  
white - peb - bled bot - tom it fell; } The old oak - en buck - et; the  
cool - ness, it rose from the well. } The old oak - en buck - et; the  
gret will in - tru - sive - ly swell, } The old oak - en buck - et; the  
buck - et that hung in the well. }



i - ron-bound buck - et, The moss - cov - ered buck - et that hung in the well.  
i - ron-bound buck - et, The moss - cov - ered buck - et a - rose from the well.  
i - ron-bound buck - et, The moss - cov - ered buck - et which hangs in the well.

 REPEAT MARKS. The repeat marks are important. Sing to the first repeat twice, using the first and second lines of the words. Then continue to the second repeat mark, and sing the new portion a second time, using both lines of words. Then sing the chorus.

Short Course One.

# The Last Rose of Summer.

Words by THOMAS MOORE.



Irish Melody.

1. 'Tis the last rose of sum-mer, Left
2. I'll not leave thee, thou lone one, To
3. So soon may I fol-low, When

bloom - ing a - lone; All her  
pine on the stem; Since the  
friend-ships de - cay, And from

THOMAS MOORE.

love - ly com - pan - tions Are fad - ed and gone; No  
love - ly are sleep - ing, Go sleep thou with them; Thus  
love's shin - ing cir - cle The gems drop a - way; When

flow - er of her kin - dred, No rose - bud is nigh, To re -  
kind - ly I scat - ter Thy leaves o'er the bed, Where thy  
true hearts lie with - ered, And fond ones are flown, Oh, who

flect back her blush - es, Or give sigh for sigh.  
mates of the gar - den Lie scent - less and dead.  
would in - hab - it This bleak world a - lone!

## $\frac{3}{4}$ METER SIGNATURE.

\* The notes in smaller type are called grace notes.

Short Course One.

# My Old Kentucky Home, Good Night.\*

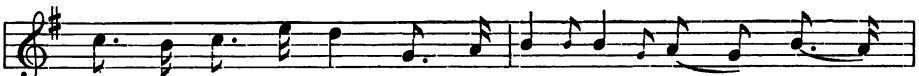
Words and Music by STEPHEN COLLINS FOSTER.



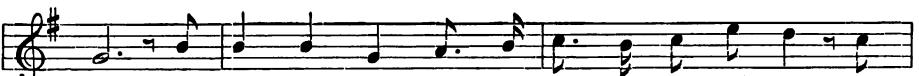
1. The sun shines bright in the old Ken-tuck - y home, 'Tis
2. They hunt no more for the 'pos - sum and the coon, On the
3. The head must bow and the back will have to bend, Wher -



sum - mer, the dark - ies are gay, The corn - top's ripe and the  
mead - ow, the hill, and the shore; They sing no more by the  
ev - er the dark - y may go; A few more days and the



mead - ow's in the bloom, While the birds make mu - sic all the  
glim - mer of the moon, On the bench by the old cab - in  
trou - ble all will end In the field where the su - gar canes



day; The young folks roll on the lit - tle cab - in floor, All  
door; The day goes by like a shad - ow o'er the heart, With  
grow; A few more days for to tote the wea - ry load, No

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Short Course One.



mer - ry, all hap - py and bright, By'n' - by Hard Times comes a -  
sor - row where all was de - light; The time has come when the  
mat - ter, 'twill nev - er be light; A few more days till we



knock - ing at the door, Then, my old Ken - tuck - y Home, good night!  
dark - ies have to part, Then, my old Ken - tuck - y Home, good night!  
tot - ter on the road, Then, my old Ken - tuck - y Home, good night!

CHORUS.



Weep no more, my la - dy, Oh! weep no more to -



day! We will sing one song for the old Ken-tuck - y Home,



For the old Ken - tuck - y Home far a - way.

♩ QUARTER NOTE.  $\frac{4}{4}$  METER SIGNATURE; this indicates that each measure is divided into four parts.

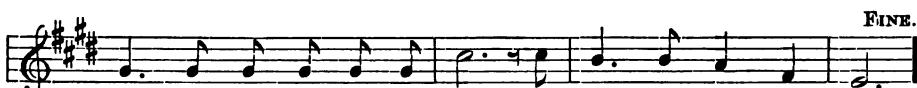
Short Course One.

## Home Again.

Words and Music by MARSHALL S. PIKE.



1. Home a - gain, home a - gain, From a for - eign shore! And
2. Hap - py hearts, hap - py hearts, With mine have laugh'd in glee, And
3. Mu - sic sweet, mu - sic soft, Lin - gers round the place, And



oh, it fills my soul with joy To meet my friends once more.  
 oh, the friends I lov'd in youth Seem hap - pi - er to me;  
 oh, I feel the child-hood charm That time can - not ef - face.



Here I dropp'd the part - ing tear, To cross the o - cean's foam,  
 And if my guide should be the fate Which bids me long - er roam,  
 Then give me but my home-stead roof, I'll ask no pal - ace dome,



But now I'm once a - gain with those Who kind - ly greet me home.  
 But death a - lone can break the tie That binds my heart to home.  
 For I can live a hap - py life With those I love at home.

*1st stanza in D.C.*

---

*D.C.* stands for *Da Capo*. It means "from the beginning," and it indicates that the song (or each stanza) is to be sung again from the beginning to the word **FINE**. In the song above, the first stanza to the word **FINE** is to be sung as a chorus.

**FINE**, from Latin *finis*, means "end."

Short Course One.

## The Dearest Spot.

Words and Music by W. T. WRIGHTON.



1. The dear - est spot on earth to me, Is home,sweet home; The  
2. I've taught my heart the way to prize My home,sweet home, I've



fair - y land I've long'd to see, Is home, sweet home.  
learn'd to look with lov - er's eyes On home, sweet home.



. There how charm'd the sense of hear-ing, There where hearts are so en-dear-ing,  
There where vows are tru - ly plight-ed, There where hearts are so u - nit - ed,



All the world is not so cheer - ing As home, sweet home.  
All the world be - side I've slight - ed For home, sweet home.



The dear - est spot of earth to me, Is home, sweet



home; The fair - y land I've long'd to see, Is home,sweet home.

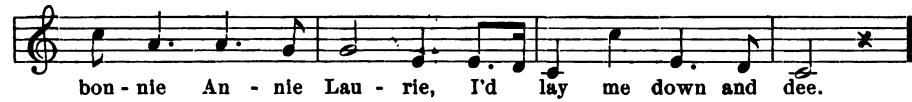
**NOTE VALUES.** ♫ Eighth note. Two eighth notes equal a quarter note (♩). Three eighth notes equal a dotted quarter note (♩.). Four eighth notes, or two quarter notes, equal a half note(♩).

Short Courses One.

## Annie Laurie.

Words by WILLIAM DOUGLAS.

Scotch Ballad.



NOTE VALUES. ♫ Sixteenth note. Two sixteenth notes equal an eighth note (♪). Three sixteenth notes equal a dotted eighth note (♪.). Four sixteenth notes, or two eighth notes, equal a quarter note (♩).

♩. The dot placed after a note increases it by one-half its value.  
 ♩. equals ♩ ♪

♩.. A second dot increases the first dot by one-half its value.  
 ♩.. equals ♩ ♪ ♪

Short Course One.

# Sweet and Low.

Words by ALFRED Lord TENNYSON.

Music by JOSEPH BARNBY.



6  
8

1. Sweet and low, Sweet and low,  
2. Sleep and rest, Sleep and rest,

Wind of the West - ern sea.  
Fa - ther will come to thee soon.

ALFRED LORD TENNYSON.

Low, low, breathe and blow, Wind of the West - ern sea.  
Rest, rest on moth-er's breast, Fa - ther will come to thee soon.

O - ver the roll - ing wa - ters go, Come from the dy - ing  
Fa - ther will come to his babe in the nest, Sil - ver sails all out

moon and blow, Blow him a - gain to me, . . .  
of the west, Un - der the sil - ver moon. . .

While my lit - tle one, While my pret - ty one sleeps. . . .  
Sleep, my lit - tle one, Sleep, my pret - ty one, sleep. . . .

Short Course One.

## The Blue Bells of Scotland.

Words by Mrs. JORDAN.

Scotch Melody.



1. Oh, where! and oh, where! is your High - land lad - die gone?
2. Oh, where! and oh, where! did your High - land lad - die dwell?
3. What clothes, in what clothes is your High - land lad - die clad?
4. Sup - pose, and sup - pose that your High - land lad should die?



- Oh, where! and oh, where! is your High - land lad - die gone?  
 Oh, where! and oh, where! did your High - land lad - die dwell?  
 What clothes, in what clothes is your High - land lad - die clad?  
 Sup - pose, and sup - pose that your High - land lad should die?



He's gone to fight the foe, for King George up - on the  
 He dwelt in mer - ry Scot - land at the sign of the Blue  
 His bon - net's Sax - on green, and his waist-coat of the  
 The bag - pipes shall play o-ver him, I'd lay me down and



throne; And it's oh! in my heart, how I wish him safe at home!  
 Bell; And it's oh! in my heart, that I love my lad - die well.  
 plaid; And it's oh! in my heart, that I love my Highland lad.  
 cry; And it's oh! in my heart, that I wish he may not die.

The meter signature shows into how many parts each measure is divided, and also the note value for each part. The upper figure shows the number of parts, and the lower figure indicates the note value.  $\frac{4}{4}$  indicates four parts, each having the value of a quarter note.

Short Course One.

## Long, Long Ago.

Words by T. H. BAYLY.



1. Tell me the tales that to me were so dear, Long, long a - go,
2. Do you re - mem - ber the path where we met, Long, long a - go,
3. Though by your kind - ness my fond hopes were rais'd, Long, long a - go,



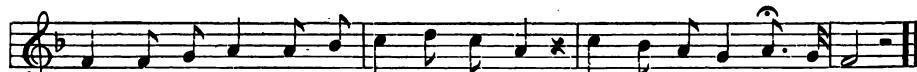
Long, long a - go; Sing me the songs I de - light - ed to hear,  
 Long, long a - go? Ah, yes, you told me you ne'er would for - get,  
 Long, long a - go; You by more el - oquent lips have been prais'd,



Long, long a - go, long a - go. Now you are come, all my  
 Long, long a - go, long a - go. Then, to all oth - ers my  
 Long, long a - go, long a - go. But by long ab - sence your



grief is re-moved, Let me for-get that so long you have roved,  
 smile you pre-ferr'd; Love, when you spoke,gave a charm to each word;  
 truth has been tried; Still to your ac - cents I lis - ten with pride;



Let me be-lieve that you love as you loved, Long, long a - go, long a - go.  
 Still my heart treasures the prais - es I heard, Long, long a - go, long a - go.  
 Blest as I was when I sat by your side, Long, long a - go, long a - go.

The tone of rest on which most tunes end is called the key tone, or the keynote. The name of this tone is Do. Its number is one.

**Short Course One.**

**Auld Lang Syne.**

Words by ROBERT BURNS.

Scotch Melody.

1. Should auld ac-quaint-ance
2. We twa ha'e run a-
3. We twa ha'e sport ed
4. And here's a hand, my

be for-got, And nev-er bro't to  
boot the braes, And pu'd the gowans  
I' the burn Frae mornin' sun till  
trust-y frien', And gie's a hand o'

mind? Should auld acquaintance  
fine; But we've wandered mony a  
dine; But seas between us  
thine; We'll tak' a cup o'



ROBERT BURNS.

be for - got, And days of auld lang syne?  
wea - ry foot Sin' auld . . lang . . syne.  
braid ha'e roard Sin' auld . . lang . . syne.  
kind - ness yet For auld . . lang . . syne.

## CHORUS.

For auld lang syne, my dear, For auld lang syne; We'll

tak' a cup o' kind - ness yet For auld . . lang . . syne.

$\frac{2}{4}$  METER SIGNATURE. Each measure is divided into how many parts? What is the note value for each part?

\* SHARP. ♯ FLAT.

Short Course One:

## Gayly the Troubadour.

Words by T. H. BAYLY.



1. Gay - ly the trou - ba - dour touch'd his gui - tar,
2. She for the trou - ba - dour hope - less - ly wept;
3. Hark! 'twas the trou - ba - dour breath - ing her name;



When he was hasten-ing home from the war; Sing-ing, "From Pal-es-tine,  
Sad - ly she tho't of him when oth - ers slept; Sing-ing, "In search of thee  
Un - der the bat - tle-ment soft - ly he came; Sing-ing, "From Pal-es-tine,



hith - er I come; La - dy love, la - dy love, wel - come me home."  
would I might roam; Trou - ba-dour, trou - ba-dour, come to thy home."  
hith - er I come; La - dy love, la - dy love, wel - come me home."

## The Harp that Once thro' Tara's Halls.

Words by THOMAS MOORE.

Irish Melody.



1. The harp that once thro' Ta - ra's halls The soul of mu - sic shed, Now
2. No more to chiefs and la - dies bright The harp of Ta - ra swells; The



hangs as mute on Ta - ra's walls As tho' that soul were fled. So  
chord a - lone that breaks at night Its tale of ru - in tells. Thus



sleeps the pride of for - mer days, So glo - ry's thrill is o'er, And  
Free - dom now so sel - dom wakes, The on - ly throb she gives Is



hearts that once beat high for praise Now feel that pulse no more.  
when some heart, in - dig - nant,breaks,To show that still she lives.

In this song the keynote, Do, is on the first line of the staff.  
 The song begins and ends on Do. Find all the Do's in the song.

It is to enable us to find Do, that a sign called the key signature is placed at the beginning of a song. The key signature consists of some number of sharps (#) or flats (b). How many flats in the signature above?

Short Course One.

**Hail, Columbia.**

Words by Judge JOSEPH HOPKINSON.

Melody by — FYLE.

The musical score consists of eight staves of music in common time with a key signature of one sharp. The lyrics are integrated into the musical lines. The first staff begins with a treble clef and a sharp sign. The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef. The sixth staff begins with a bass clef. The seventh staff begins with a treble clef. The eighth staff begins with a bass clef. The lyrics are as follows:

1. Hail, Co-lum-bia! hap-py land! Hail, ye he-roes,  
2. Im-mor-tal pa-triots, rise once more! De-fend your rights, de-

heav'n-born band! Who fought and bled in Free-dom's cause, Who fought and bled in  
fend your shore; Let no rude foe with im-pious hand, Let no rude foe with

Free-dom's cause, And when the storm of war was gone, En-  
im-pious hand, In-vade the shrine where sa-cred lies Of

joyed the peace your val-or won. Let in-de-pend-ence be our boast,  
toil and blood the well-earn'd prize. While off-ring peace, sin-cere and just, In

Ev-er mind-ful what it cost; . . . Ev-er grate-ful  
Heav'n we place a man-ly trust, That truth and jus-tice

for the prize, Let its al-tar reach the skies.  
shall pre-vail, And ev-ry scheme of bond-age fall.

**CHORUS.**

Firm, u-nit-ed, let us be, Ral-lying round our lib-er-ty!

As a band of broth-ers join'd, Peace and safe-ty we shall find.

The quality of tones by which we are able to distinguish high tones from low tones we call pitch.

The meter signature C is the same as  $\frac{4}{4}$ . ♩ is the same as  $\frac{2}{2}$ .

♩ A group of three notes sung in the usual time of two similar notes is called a triplet.

Short Course One.

## Flag of the Free.

Music by RICHARD WAGNER.



RICHARD WAGNER.

$\text{G}^{\#}\text{F}$  2

1. Flag of the free, fair-est to see!  
2. Flag of the brave, long may it wave,

$\text{G}^{\#}\text{F}$

Borne thro' the strife and the thun-der of  
Cho - sen of God while His might we a -

$\text{G}^{\#}\text{F}$  8:

war; Ban - ner so bright with star-ry  
dore, In Lib - er - ty's van, man-hood of  
D.S. While thro' the sky loud rings the

FINE.

$\text{G}^{\#}\text{F}$

light, Float ev - er proud - ly from moun-tain to shore. Em - blem of Free-dom,  
man, Sym - bol of right thro' the years pass-ing o'er. Pride of our coun - try,  
cry, *Un - ion and Lib - er - ty! one ev - er-more!*

D.S.

$\text{G}^{\#}\text{F}$

hope to the slave, Spread thy fair folds but to shield and to save,  
hon - ored a - far, Scat - ter each cloud that would dark - en a star,

Each familiar tune should be practiced with beating, until the learners can keep perfect time, allowing for each measure the number of beats that the meter signature indicates, and giving correct accents.

To get the right accent for each variety of meter, the following words may be used: for  $\frac{C}{2}$ ,  $\frac{2}{2}$ , and  $\frac{2}{4}$ , he"ro; for  $\frac{3}{2}$ ,  $\frac{3}{4}$ , and  $\frac{3}{8}$ , mur'mur-ing or mer'ri-ly; for C or  $\frac{4}{4}$ , com'pro-mis'ing.

D.S. stands for *Dal Segno*, meaning "from the sign" 8:. In the above tune, after each stanza sing the words in italics, from 8: to FINE.

Short Course One.

## Prayer from Freischutze.

Music by C. M. VON WEBER.



1. Songs, re - veal - ing sa - cred

2. Low - ly bend - ing, Towards thee



feel - ing, Toward the shin-ing stars float

wend - ing, Lord, who hast no cause nor

steal - ing, Then out -  
end - ing! Still be -

C. M. VON WEBER.

well - ing, Loud - - ly swell - ing, Reach the  
friend us; Still . . . de - fend us; Thine e -Fa - - ther's dwell - ing, the Fa - ther's dwell - ing.  
ter - - nal suc - cor, Thy suc - cor lend us.

Notice the meter signature. Explain it. Show how each measure is made to contain the value of two quarter notes; *e.g.*,  $\text{♪} = \text{♩}$ ,  $\text{♪} = \text{♩}$

In all music the first note after the bar in every measure is accented. In two-part measure this gives one strong and one weak part, indicated by a strong and a weak beat. Sing this tune carefully until each measure is sung while two beats are given.



DOUBLE BAR. This indicates the end of the tune.

Short Course One,

## The Alpine Horn.

Music by E. F. RIMBAULT.

1. In the wild cham - ois track, At the break - ing of morn, With the  
 2. I have cross'd the proud Alps, I have sail'd down the Rhone, And there

hunt-er's pride, O'er the mountain side, We are led by the sound of the  
 is no spot Like the sim - ple cot And the hill and the val - ley I

Al-pine horn, Tra la la la la la la la. O, that voice to me is a  
 call my own, Tra la la la la la la. There the skies are bright, and our

voice of glee, Wher-ev - er my foot - steps roam; And I  
 hearts are light, Our bos - oms with - out a fear; For our

long to bound, When I hear that sound, A - gain to my moun - tain  
 toil is play, And our sport, the fray With the mountain roe or

home. In the wild cham-ois track, At the break-ing of morn, With a  
 deer.

hunt-er's pride, O'er the mountain side, We are led by the sound of the  
 ECHO.

Al-pine horn; Tra la la la la la la, Tra la la la la la la la la la.

What is it in tunes that enables us to recognize them when we hear them? Let us first notice the matter of pitch.

Short Course One.

# Guide Me, O Thou Great Jehovah.

Words by Rev. W. WILLIAMS.

Music by F. HÉROLD.



G clef, 2/4 time, key signature of two flats.

1. Guide me, O Thou great Je - ho-vah!  
2. O - pen now the crys - tal foun-tain,  
3. When I tread the verge of Jor-dan,

G clef, 2/4 time, key signature of two flats.

Pil - grim thro' this bar - ren land;  
Whence the heal - ing stream doth flow;  
Bid my anx - ious fears sub - side,

G clef, 2/4 time, key signature of two flats.

I am weak, but Thou art mighty,  
Let the fier - y, cloud - y pil - lar  
Death of deaths, and all de - struc-tion;

F. HÉROLD.

G clef, 2/4 time, key signature of two flats.

Hold me with Thy pow'r - ful hand. Bread of Heav - en,  
Lead me all my jour - ney through. Strong De - liv - 'rer,  
Land me safe on Ca - aan's side. Songs of prais - es,

G clef, 2/4 time, key signature of two flats.

Bread of Heav - en, Feed me till I want no more.  
Strong De - liv - 'rer, Be Thou still my strength and shield.  
Songs of prais - es, I will ev - er give to Thee.

We find that if we change the pitch of the first tone in the tune, the pitch of all the other tones must also be changed, or the tune is lost; in other words, that whatever tone we select for the first one, determines the pitch of all the other tones. Thus we find that the tones are related to each other in pitch, and that keeping the same pitch relation is one of the things that gives the tune its character.

**RELATIVE PITCH.** Pitch relation is often spoken of as tone relation, and whenever we speak of tone relations we mean the relative pitch of tones.

Short Course One.

## Come, O'er the Hills.

Melody from the German.



1. Come, come, come, O'er the hills free from care, In my home true pleasures share,
2. Come, come, come, Not a sigh, not a tear, E'er is found in sad-ness here;
3. Come, come, come, When the day's gen-tly gone, Eve-ning shadows coming on,



Blos-soms sweet, flow'rs most rare, Come where joys are found. Here the sparkling  
Mu-sic soft, breath-ing near, Charms a-way each care. Birds in joy - ous  
Then, by love kind-ly won, Tru-est bliss be thine. Ne'er was found a



dews of morn, Tree and shrub with gems a-dorn; Jew-els bright,  
hours a-mong Hill and dale, with grate-ful song, Dear-est strains  
bliss so pure; Nev-er joys so long en-dure; Who would not



gay-ly worn, Beau-ty all a-round. Tra la la la la la la,  
here pro-long, Vo-cal all the air. Tra la la la la la la,  
love se-cure? Who would joys de-cline? Tra la la la la la la,



Tra la la la la la. Jew-els bright, gay-ly worn, Beau-ty all a-round.  
Tra la la la la la. Dear-est strains here prolong, Vo-cal all the air.  
Tra la la la la la. Who would not love se-cure? Who would joys decline?

If the first tone of the tune is made long and sustained, we find that all of the other tones must also be longer and the whole tune will be slow, while if we make the first tone short, all of the other tones must be proportionately shortened. So we see that there is a fixed relation of duration between the tones, and that this also helps us to distinguish the tune.

**RHYTHM.** The relative length of the tones is expressed by the word **rhythm**.

Short Course One,

## Our Flag is There.



1. Our flag is there, our flag is there! We'll greet it with three  
 2. That flag withstood the bat - tle's roar, With foe - men stout, with



loud huz - zas. Our flag is there, our flag is there! Be -  
 foe - men brave; Strong hands have sought that flag to low'r, And

CHORUS.



hold the glo - rious stripes and stars! Stout hearts have fought for  
 found a speed - y, wa - t'ry grave. That flag is known on



that bright flag, Strong hands sus-tain'd it mast - head high, And,  
 ev - 'ry shore: The stand - ard of a gal - lant band, A -



oh, to see how proud it waves, Brings tears of joy to ev - 'ry eye.  
 like unstain'd in peace or war, It floats o'er freedom's hap - py land.

If we sing this tune properly we find that we can march to it, and that there is a tendency to put the foot down strongly at regular intervals. We notice that the rhythm is very varied, or, in other words, that the tones vary greatly in length, but that the strong accent comes at regular intervals, so that we can march to it.

**METER.** The regular recurrence of strong accents is expressed by the word meter.

We find, then, on examination, that the elements which enter into tunes, to distinguish them one from another, are relative pitch, rhythm, and meter.

Short Course One.

## Soft, Soft Music is Stealing.

German Melody.

♩ EIGHTH REST. A rest indicates silence.

The different rests used in music correspond in name and in value to the notes. Thus, corresponding to the whole note (—), we have the whole rest (—), and corresponding to the half note (♩), we have the half rest (—).

♩ or ✕ QUARTER REST. ♩ EIGHTH REST. ✕ SIXTEENTH REST.

A rest which represents a less value than one whole pulse or beat should be regarded as merely indicating a short tone for the note with which it is associated. Thus in this example, each quarter note requires one beat, but if the notes are to be given in a short and detached way this could be indicated by using eighth notes with eighth rests after them, thus: . In this case each note receives a beat, and the rests simply show that the notes are detached and short. The same effect could be shown thus: or .

Relative pitch, rhythm, and meter all appeal to the ear, but they can be represented on paper. We cannot hope to read printed music, however, unless the elements which appeal to the ear are well mastered. So we shall first study relative pitch very carefully, then the representation of relative pitch, or notation; then meter and rhythm.

*Short Course One.*

## Cradle Hymn.

Words by ISAAC WATTS.

Music by J. J. ROUSSEAU.



1. Hush, my babe, lie still and slumber, Ho - ly an-gels guard thy bed,
2. Soft and eas - y is thy cra - dle, Coarse and hard thy Sav - ior lay,
3. Hush, my child, I did not chide thee, Tho' my song may seem so hard;



Heav'n-ly bless-ings with-out num-ber Gen-tly fall-ing on thy head.  
When His birth-place was a sta - ble, And His soft-est bed was hay.  
"Tis thy moth-er sits be - side thee, And her arms shall be thy guard.



How much bet-ter thou'rt at - tended Than the Son of God could be,  
Oh, to tell the won-drous sto - ry, How His foes a - bused their King,  
May'st thou learn to know and fear Him, Love and serve Him all thy days;



When from heav-en He de - scend-ed, And be - came a child like thee!  
How they killed the Lord of glo - ry, Makes me an - gry while I sing.  
Then to dwell for - ev - er near Him, Tell His love, and sing His praise.

The tones used in singing may be indicated by syllables. The key tone is called Do, and from this we may go in regular order, thus: Do, Re, Mi, Fa, Sol, La, Ti, Do.

The tones which we indicate by these syllables, and for which the eight staff degrees beginning with the key tone stand, make what we call the scale. The pitches of these tones in the above tune are indicated by the letters F, G, A, B $\flat$ , C, D, E, F. Sing the tune, using the syllables.

Short Course One.

## Scale Practice.

### ROTE TEACHING.

**Ex. 1.**



1. One by one the sands are flow-ing, One by one the mo-ments fall.
2. Some are com-ing,some are go-ing, Do not try to catch them all.

**Ex. 2.**



Sprin-kle, sprin-kle,down comes the rain; Tap-ping, tap-ping on the pane.

**Ex. 3.**



High and low, High and low, How the spring winds fierce-ly blow!

**Ex. 4.**



Ring, ting, ring, ting, Hear the mer - ry church bells ring.

### STUDY OF RELATIVE PITCH.

**THE SCALE.** The scale is really a tune, and we learn it just as we learn other tunes, by hearing it sung or played.

The pitch pipe on being blown gives us the first tone, or Do. This is also called eight, because counting up from the bottom of the scale it is the eighth tone. Now singing the scale downward we shall call the tones by their names, Do, Ti, La, Sol, Fa, Mi, Re, Do. When printed, the scale appears thus:



Short Course One.

## Scale Practice.

Ex. 5.

"A - wake, pret - ty dai - sy and sweet but - ter - cup;  
A - wake," said the sun - shine, "tis time to get up."

Ex. 6.

I love all things the sea-sons bring, All buds that start, all birds that sing.

Ex. 7.

1. Dare to be lov - ing and pa - tient each day,  
2. Dare to speak kind - ly and ev - er be true,

Dare speak the truth, what - ev - er you say.  
Dare to do right, and you'll find your way through.

**TONE MATCHING.** Before we can study pitch relation we must see if we can tell one tone from another, and if we can make the same tone that we hear. Thus, if we hear the pitch pipe we try to make the tone which it gives. Then we try other tones, and continue this practice till we are able to give any tone that we hear, if it is within the range of our voices.

Short Course One.

## O, Come, Come Away.

German Melody.

*Quickly and with spirit.*

1. O, come, come a - way, From la - bor now re - pos - ing, Let
2. From toil and from care, On which the day is clos - ing, The
3. While sweet Phil - o - mel, The wea - ry trav' - ler cheer - ing, With
4. The bright day is gone, The moon and stars ap - pear - ing, With



bus - y care a - while for - bear, O, come, come a - way.  
hour of eve brings sweet re - prieve, O, come, come a - way.  
eve - ning song her notes pro - long, O, come, come a - way.  
sil - v'ry light il - lume the night, O, come, come a - way.



Come, come, our so - cial joys re - new, And there with trust and  
O, come where love will smile on thee, And round the heart will  
In an-sw'ring song of sym - pa - thy, We'll sing in tune - ful  
We'll join in grate - ful songs of praise, To Him who crowns our



friend - ship, too, Let true hearts wel - come you, O, come, come a - way.  
glad - ness be, And time fly mer - ri - ly, O, come, come a - way.  
har - mo - ny, Of hope, joy, lib - er - ty, O, come, come a - way.  
peace - ful days With health, hope, hap - pi - ness, O, come, come a - way.

Having mastered the scale as a whole, and having become able to sing it very freely down and up, we go on to study its tones more carefully.

First we learn to sing parts of the scale.

Thus, sing : Dδ, Ti, Dδ. Dδ, Re, Dδ. Dδ, Ti, Dδ, Re, Dδ. Dδ, Ti, Lā, Ti, Dδ. Dδ, Ti, Lā, Ti, Dδ, Re, Dδ. Dδ, Re, Dδ, Ti, Lā, Ti, Dδ. Dδ, Re, Mi, Re, Dδ. Dδ, Re, Mi, Re, Dδ, Ti, Lā, Ti, Dδ. Dδ, Ti, Lā, Ti, Dδ, Re, Mi, Re, Dδ. Dδ, Ti, La, Sol', La, Ti, Dδ. Dδ, Re, Dδ, Ti, La, Sol', La, Ti, Dδ. Dδ, Re, Mi, Re, Dδ, Ti, Lā, Ti, Dδ. Dδ, Ti, La, Sol', La, Ti, Dδ, Re, Mi, Re, Dδ. Dδ, Ti, La, Sol, Fā, Sol, La, Ti, Dδ. Dδ, Ti, Dδ, Re, Mi, Re, Do, Ti, La, Sol, Fā, Sol, La, Ti, Dδ.

**NOTE.** The accent is indicated by the accent marks.

Short Course One.

The lines and spaces of the staff represent tones, but notes are placed upon them to show us which tones are to be sung, and in what order.

Thus, this staff  indicates as many tones as there are lines and spaces, but we do not know which to sing; in fact, we do not feel called on to sing any. But if notes are placed upon the staff, thus,  we at once know what is required of us; namely, that eight tones are to be sounded in succession, and that this really represents the scale.

**NOTE.** Sing the scale and all successive exercises by note.

It is just as easy to follow the notes upon the staff as it is to sing from the printed syllables; that is, Do, Ti, La, Sol, Fa, Mi, Re, Do are indicated by the notes .

We know what each note stands for by keeping the order in mind. Thus, Ti stands next below Do, and Do, Ti, Do upon the staff look thus:

 Sing them from the staff.

Do, Ti, La, Sol, Sol, La, Ti, Do look thus:  Sing them from the staff. When we look at this exercise



we know that it says, Do, Ti, La, Sol, Fa, Mi, Mi, Fa, Sol, La, Ti, Do.

Sing these exercises from the staff.

**NOTE.** Always sing the exercises if possible; do not recite them unless the pupils are unable to get the order of the syllables and tones in any other way.

**Ex. 8.**

Short Course One.

## Canadian Boat Song.

Words by THOMAS MOORE.



1. Faint - ly as tolls the eve - ning chime, Our voi - ces keep tune, and our
2. Why should we yet our sail un - furl? There is not a breath the blue
3. Ot - ta - wa's tide, this trem - bling moon Shall see us float o - ver thy



oars keep time, . . . Our voi - ces keep tune, and our  
wave to curl, . . . There is not a breath the blue  
sur - ges soon, . . . Shall see us float o - ver thy



oars keep time; Soon as the woods on shore look dim, We'll  
wave to curl; But when the wind blows off the shore, Oh!  
sur - ges soon; Saint of this green isle, hear our pray'rs, Oh!



sing at St. Ann's our part - ing hymn; Row, broth - ers, row, the  
sweet - ly we'll rest the wea - ry oar; Blow, breez - es, blow, the  
grant us cool heav - ens and fav'ring airs! Blow, breez - es, blow, the



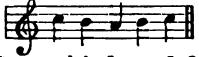
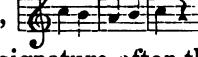
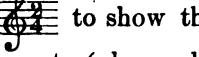
stream runs fast, The rap - ids are near, and the



day - light's past, The rap - ids are near, and the day - light's past.

In  $\frac{6}{8}$  meter the first half of each measure is stronger than the second, so each measure is divided into two parts, each part having three divisions. The divisions in each part follow the rule for the accents in three-part measure (page 21).

**Short Course One.**

Exercises are more interesting if accents are introduced. Thus, if instead of singing Do, Ti, La, Ti, Do,  in a perfectly monotonous manner, we should accent the first, third, and fifth notes, we should notice a considerable improvement. It is the regular recurrence of accents that gives us what we call meter, or measure, and the staff is divided by bars into measures, to indicate where the accents come. In this case we should divide our exercise into three measures, thus, ; and besides this we should place a sign called the meter signature after the clef ( $\text{G}$ ), thus,  to show that each measure is to be thought of as divided into two parts (shown by the figure 2), and that each part is to have the value of a quarter note ( $\downarrow$ ), shown by the figure 4. The complete representation would be this: .

The first part of each measure is accented, so this exercise begins and ends on an accented note.

Sing these exercises, giving the accents according to what you have learned.

Ex. 9.



Ex. 10.



Ex. 11.



Ex. 12.



When the staff appears as we have just seen it, in Exs. 9, 10, 11, 12, we know that Do is on the third space, but if Do were not on the third space the exercises would be just as easy, for the scale is always the same in effect, however high or low it may be sung, and its tones always follow in the same order from Do.

 or  QUARTER REST. What does it indicate?

Short Course One.

# When the Swallows Homeward Fly.

Music by FRANZ ABT.

*Moderate.*



1. When the swal - lows home-ward  
2. Hush, my heart! why thus com -



fly, When the ros - es scat-ter'd  
plain? Thou must, too, . . . thy woes con -

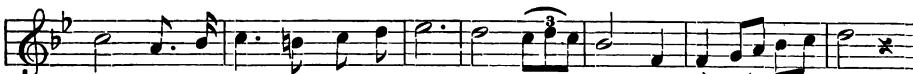


lie, When from nei - ther hill nor  
tain, Though on earth no more we

FRANZ ABT.



dale Chants the sil - v'ry night - in - gale, In these words my bleed-ing  
rove, Loud - ly breath - ing words of love; Thou, my heart, must find re -



heart Would to thee its grief im-part: When I thus thy im - age lose,  
lief, Yield-ing to these words be-lief: I shall see thy form a - gain,



Can I, ah, can I e'er know repose? Can I, ah, can I e'er know re-pose?  
Though to - day we part a-gain, Though to - day we part a-gain.

Short Course One.

If we wish to have the scale represented in a different position we may do so. We simply move all of the notes and keep the line unbroken; thus, if we choose to move Do up from the third space to the fourth line, we may do it thus :  Key of D. This is the same scale in a new position.

To show that Do is now on the fourth line, a sign is placed after the clef, thus :  This sign, which is called the key signature, will be further explained later.

To find the pitch of Do when in this position, blow the pitch pipe which gives the pitch of Do on the third space, ; then sing Do, Re, , and holding the tone which was called Re, gradually change to Do, keeping the same pitch :  (Key of D). In this position

Do, Ti, Do appear thus : ; Do, Ti, La, Sol, thus :  Sing these exercises from the staff.

Ex. 13.



Ex. 14.



Ex. 15.



Ex. 16.



Ex. 17.



We say that these exercises are in the key of D, simply because the staff line on which Do is placed represents the pitch called D.

# Columbia, the Gem of the Ocean.

Words and Music by D. T. SHAW.

*Spirited.*



1. Oh, Co-lum-bia, the gem of the o-cean, The home of the brave and the  
2. When war wing'd its wide des-o-la-tion, And threaten'd the land to de-  
3. The star-spangled ban-ner bring hith-er, O'er Co-lumbia's true sons let it



free, The shrine of each pa-triot's de-vo-tion, A  
form, The ark then of free-dom's foun-da-tion, Co-  
wave; May the wreaths they have won nev-er with-er, Nor its



world of-fers hom-age to thee. Thy man-dates make he-roes as-  
lum-bia, rode safe thro' the storm; With the gar-lands of vic-tr-y a-  
stars cease to shine on the brave. May the serv-ice u-nit-ed ne'er



sem-ble, When Lib-er-ty's form stands in view; Thy  
round her, When so proudly she bore her brave crew; With her  
sev-er, But hold to their col-ors so true; The



ban-ners make tyr-an-ny trem-ble, When borne by the red, white, and blue, When  
flag proudly floating be-fore her, The boast of the red, white, and blue, The  
ar-my and na-vy for-ev-er, Three cheers for the red, white, and blue, Three



borne by the red, white, and blue, When borne by the red, white, and blue; Thy  
boast of the red, white, and blue, The boast of the red, white, and blue; With her  
cheers for the red, white, and blue, Three cheers for the red, white, and blue; The



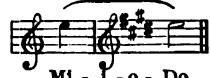
banners make tyr-an-ny trem-ble, When borne by the red, white, and blue.  
flag proudly floating be-fore her, The boast of the red, white, and blue.  
ar-my and na-vy for-ev-er, Three cheers for the red, white, and blue.

Short Course One.

Do can be moved about on the staff at will, and if the scale is well learned we shall have no difficulty in following the exercises.

If we move Do to the fourth space, thus,  the scale from it appears thus: 

Notice the new key signature. This means that Do is on the fourth space; and we call this the key of E because the fourth space, where Do is, represents the pitch called E.

To find the pitch of Do when it is in this position, blow the pitch pipe which gives the pitch of Do on the third space ; then sing Do, Re, Mi, thus, , and holding the tone which was called Mi, gradually change to Do, keeping the same pitch, thus: 

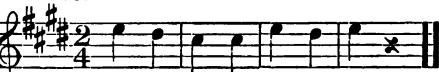
Do, Ti, Do in this position appear thus: 

Sing the following exercises. (Should these exercises prove to be too high for the older pupils, pass to the next lesson.)

Ex. 18.



Ex. 19.



Ex. 20.



Ex. 21.



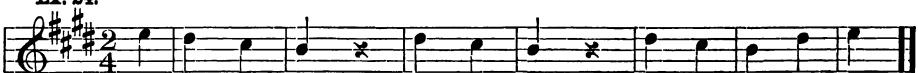
Ex. 22.



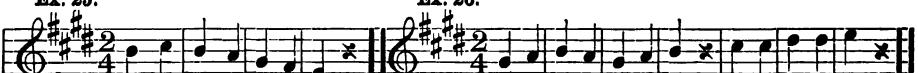
Ex. 23.



Ex. 24.



Ex. 25.



Ex. 26.

Short Course One.

## The Mill Wheel.

**German Melody.**

*Lively.*

1. The mill wheels are clap - ping ; the brook turns them round,clip,clap ! By
2. How bus - y the wheels are in turn - ing the stone,clip,clap ! And

- day and by night is the grain be - ing ground,clip, clap ! The
- grind-ing so fine - ly the grain we have grown,clip, clap ! The

- mill - er is jol - ly and ev - er a - lert,That we may have bread and be
- bak - er the flour for the bak - ing will use, And make us a roll, or a

- glad like a bird, clip, clap, clip, clap, clip, clap !
- cake if we choose, clip, clap, clip, clap, clip, clap !

## The Cuckoo.

**German Melody.**

*Quickly.*

1. Cuck - oo,cuck - oo, welcome thy song ! Cuck - oo,cuck - oo, welcome thy song !
2. Cuck - oo,cuck - oo, war-ble a - way, Cuck - oo,cuck - oo,war-ble a - way;
3. Cuck - oo,cuck - oo, cease not thy song, Cuck - oo,cuck - oo,cease not thy song ;

- Win - ter is go - ing, Soft breezes blow-ing, Springtime,springtime soon will be here.
- Bring the sweet flowers, Sunshine and showers, Springtime,springtime do not de - lay.
- When thou art roaming, Bright days are coming, Springtime,springtime hast-en a - long.

Short Course One.

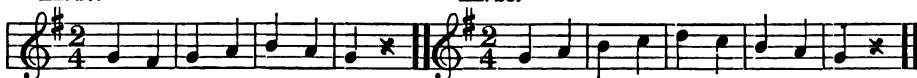
Now we will move Do to the second line. Do on the second line appears thus, ; and Do, Ti, Do appear thus:

To find the pitch of Do when it is in this position, blow the pitch pipe which gives the pitch of Do on the third space, ; then sing Do, Ti, La, Sol, , and holding the tone which was called Sol, gradually change to Do, keeping the same pitch, thus:

We call this the key of G because the second line, where Do is, represents the pitch called G.

Sing these exercises.

**Ex. 27.**



**Ex. 28.**



**Ex. 29.**



**Ex. 30.**



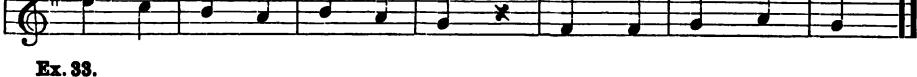
**Ex. 31.**



**Ex. 32.**



**Ex. 33.**

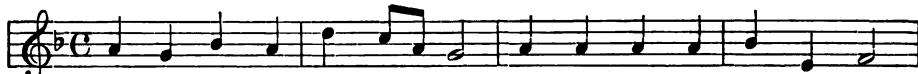


Short Course One,

## Softly Now the Light of Day.

Words by G. W. DOANE

Music by C. M. von WEBER.



1. Soft - ly now the light of day Fades up - on my sight a - way;
2. Thou, whose all - per - vad - ing eye Naught es - capes, with - out, with - in,
3. Soon, for me, the light of day Shall for - ev - er pass a - way;



Free from care, from la - bor free, Lord, I would com-mune with Thee.  
 Par - don each in - firm - i - ty, O - pen fault, and se - cret sin.  
 Then, from sin and sor - row free, Take me, Lord, to dwell with Thee.

## Calm on the Listening Ear of Night.

Words by Rev. E. H. SEARS.

Music by Rev. J. B. DYKES.



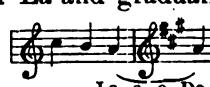
1. Calm on the list - 'ning ear of night Come heav'n's me - lo - dious strains,
2. Ce - les - tial choirs from courts a - bove Shed sa - cred glo - ries there;
3. The answ'ring hills of Pal - es - tine Send back their glad re - ply;
4. O'er the blue depths of Gal - i - lee There comes a ho - lier calm,
5. "Glo - ry to God!" the sound-ing skies Loud with their an - them斯 ring;



Where wild Ju - de - a stretch - es far Her sil - ver - man - tiled plains.  
 And an - gels, with their spar - kling lyres, Make mu - sic on the air.  
 And greet, from all their ho - ly heights, The Day-Spring from on high.  
 And Shar - on waves, in sol - emn praise, Her si - lent groves of palm.  
 "Peace to the earth, good will to men From heav'n's e - ter - nal King!"

Short Course One.

Do on the second space appears thus: 

To find the pitch of Do when it is in this position, blow the pitch pipe giving Do on the third space, ; then sing Do, Ti, La, . Hold the tone that was called La and gradually change the name to Do, keeping the same pitch, thus: 

We call this the key of A because the second space, where Do is, represents the pitch called A.

Do, Ti, Do will appear thus: 

Sing these exercises for practice.

**Ex. 34.**



**Ex. 35.**



**Ex. 36.**



**Ex. 37.**



**Ex. 38.**



**Ex. 39.**



**Ex. 40.**



**Ex. 41.**



Short Course One.

## Lightly Row.

Spanish Melody.



1. Light-ly row! Light-ly row! O'er the glass-y waves we go; Smoothly glide!

2. Far a-way! Far a-way! Ech-o, in the rocks at play, Call-eth not,



Smoothly glide! On the si-lent tide. Let the winds and wa-ters be  
Call-eth not, To this lone-ly spot. On-ly with the sea bird's note,



Mingled with our mel-o-dy; Sing and float! Sing and float! In our lit-tle boat.  
Shall our dy-ing mu-sic float! Light-ly row! Light-ly row! Ech-o's voice is low.

### SUMMARY OF TEACHING.

Whole Note.

Half Note. Quarter Note. Eighth Note.

Staff. Bar. Measure.

Double Bar.

2 2 3 3 4 6  
2 4 2 4 4 8  
Meter Signatures.

Clef. Key Signatures.

# Sharp.

b Flat.

1. For every tone we sing there is a character called a note, placed on a line or space of the staff.
2. The different kinds of notes indicate the relative length of the tones.
3. The staff is divided into parts called measures by perpendicular lines called bars.
4. The end of the tune is indicated by a double bar.
5. The note value for each measure, as well as the number of beats, and beat value, is shown by figures called the meter signature.
6. The keynote, or Do, is indicated by sharps or flats placed next to the clef, and called the key signature.
7. The last sharp is on Ti or seven of the scale. Find Do by counting down.
8. The last flat is on Fa or four of the scale. Find Do by counting down.

We have seen Do in several positions, and we have noticed the key signature which goes with each. We will now review these in a different order.

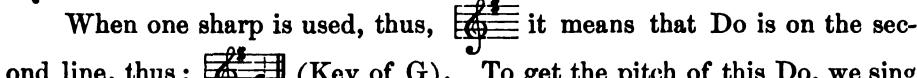
Short Course One,

With no signature, Do is on the third space, thus : . As our pitch pipe gives this tone, there is no difficulty in finding this Do. Sing :

Ex. 42.



Ex. 43.



When one sharp is used, thus, it means that Do is on the second line, thus : (Key of G). To get the pitch of this Do, we sing thus :

Ex. 44.



Do Ti La Sol - o - Do

When two sharps are used they are placed thus, and they show that Do is on the fourth line, thus : (Key of D). Sing :

Ex. 45.



When three sharps are used they are placed thus, and they show that Do is on the second space, thus : (Key of A). Sing :

Ex. 46.



Do Ti La - a - o - Do

When four sharps are used they are placed thus, and they show that Do is on the fourth space, thus : (Key of E). Sing :

Ex. 47.



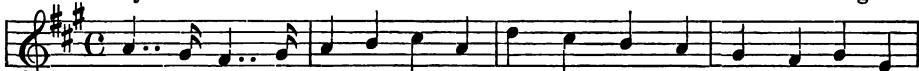
Do Re Mi - i - o - Do

Short Course One.

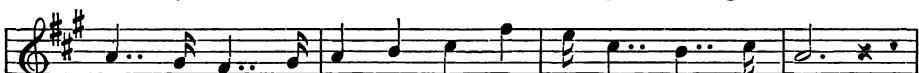
# March of the Men of Harlech.

Words by WILLIAM DUTHIE.

Welsh National Song.



1. Men of Har-lech! In the hol-low, Do ye hear, like rush-ing bil-low,  
2. Rock - y steep-s and pass-es nar-row Flash with spear and flight of ar-row;



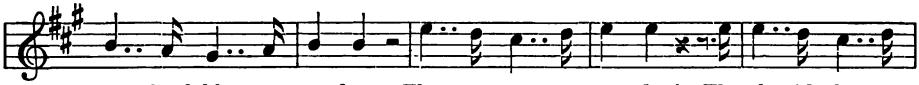
Wave on wave that sur-ging fol-low Bat-tle's dis-tant sound?  
Who would think of death or sor-row? Death is glo-ry now!



"Tis the tramp of Sax-on foe-men, Sax-on spear-men, Sax-on bow-men;  
Hurl the reel-ing horse-man o-ver, Let the earth dead foe-men cov-er!



Be they knights, or hinds, or yeo-men, They shall bite the ground!  
Fate of friend, of wife, of lov-er, Trem-bles on a blow!



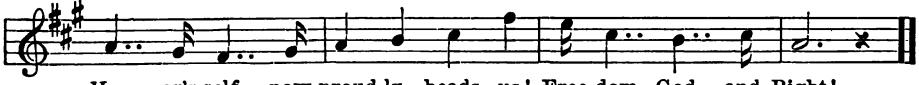
Loose the folds a-su-n-der, Flag we con-quer un-der! The plac-id sky now  
Strands of life are riv-en; Blow for blow is giv-en, In dead-ly lock, or



bright on high Shall launch its bolts in thun-der! On-ward! 'tis our  
bat-tle shock, And mer-cy shrieks to heav-en! Men of Har-lech,



coun-try needs us; He is brav-est, he who leads us!  
young or hoar-y, Would you win a name in sto-ry?



Hon-or's self now proudly heads us! Free-dom, God, and Right!

Strike for home, for life, for glo-ry! Free-dom, God, and Right!

**Short Course One.**

Key signatures are also made up of flats ( $\flat$ ), and some of the flat key signatures indicate that Do is on the same staff degree that it occupies when sharps are used; but then we must find Do in a different way, as it will not have the same pitch that the position indicates in the sharp keys.

When one flat is used it is placed thus, ; it shows that Do is on the first space, thus:  (Key of F). By key of F we mean that the first space, where Do is, represents the pitch called F. To get the pitch of this Do, sing thus:

**Ex. 48.**



Do Ti La Sol Fa-a-o-Do

When two flats are used they are placed thus,  and they show that Do is on the third line, thus:  (Key of B flat). By key of B flat we mean that the third line, where Do is, represents the pitch called B flat, the word flat showing that a flat will be found on this line in the key signature. To get the pitch of this Do, sing thus:

**Ex. 49.**



Do - o - e - Re Do

When three flats are used they are placed thus,  and they show that Do is on the fourth space, thus:  (Key of E flat). By key of E flat we mean that the fourth space, where Do is, represents the pitch called E flat. Sing :

**Ex. 50.**



Do - o - a - La Ti Do

When four flats are used they are placed thus, ; they show that Do is on the second space, thus:  (Key of A flat). By key of A

Short Course One.

flat we mean that the second space, where Do is, represents the pitch called A flat. Sing:

Ex. 51.

Do - o - i - Mi Re Do

### Exercises upon the Scale and in Changing the Key.

Ex. 52.

Ex. 53.

Ex. 54.

Do Re - e - o - Do

Ex. 55.

Ex. 56.

Ex. 57.

Do Ti La Sol - o - Do

Ex. 58.

Do Ti La - a - o - Do

Ex. 59.

Do Re Mi Fa - a - o - Do

The tie, — or ~, indicates that the notes which it unites are to be sung as one. Thus, two quarter notes tied are sung as one note having their united value.

*Short Course One.*

## Study of Note Values.

Key of C.  equal

Ex. 60.



Ex. 61.



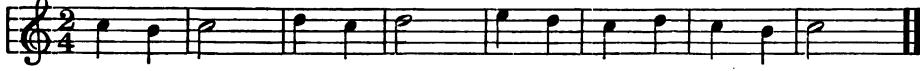
Ex. 62.



Ex. 63.



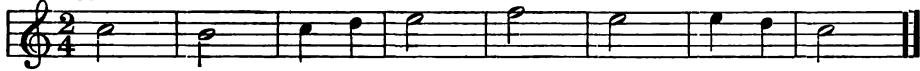
Ex. 64.



Ex. 65.



Ex. 66.



Ex. 67.



Ex. 68.



Notice that each half note in Ex. 64 corresponds in Ex. 63 to two quarter notes united by a tie; and similarly in Exs. 65 and 66. This representation shows why the half note should be held twice as long as a quarter, and makes the rhythm entirely simple.

Short Course One.

### Duty.

Words by THOMAS MACKELLAR.



1. Bear the bur-den of the pres-ent, Let the mor-row bear its own;
2. Ho - ly striv-ings nerve and strengthen, Long en - dur-ance wins the crown;



If the morn-ing sky be pleas-ant, Why the com-ing night be-moan?  
When the eve - ning shad-ows length-en, Thou shalt lay the bur - den down.

### God is Love.

Words by Sir JOHN BOWRING.



1. God is love, His mer - cy bright-ens All the path in which we move;
2. He with earth - ly cares en - twin - eth Hope and com - fort from a - bove;



Bliss He wakes, and woe He light - ens: God is wis - dom, God is love.  
Ev - 'ry-where His glo - ry shin - eth: God is wis - dom, God is love.

### The Snow and the Rain.



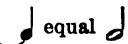
1. Snow, snow, fall - ing snow, Soft and light, pure and white;
2. Rain, rain., fall - ing rain, Glan - cing bright, full of light;



Snow, snow, fall - ing snow, Play with us be - fore you go.  
Rain, rain, fall - ing rain, Wel - come to the earth a - gain.

Short Course One.

## Study of Note Values.

Key of G.       equal        or 

Ex. 69.



Ex. 70.



Ex. 72.



Ex. 73.



Ex. 74.



Ex. 75.



Ex. 76.



Ex. 77.



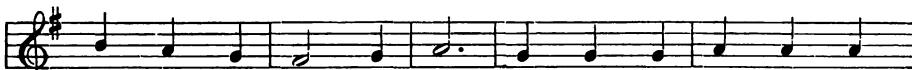
Short Course One.

## The Flower Girls.

Words by EMMA MUNDELLA.



1. "Ros - es and lil - ies!" the flow'r girls cry. "One for a
2. Ros - es and lil - ies, what do you bring? Bring to us
3. News to the flow'r girls, that now are gone All the cold
4. So we will each for one pen - ny buy Ros - es or -



pen - ny, be pleased to buy!" Ros - es and lil - ies all  
here at the close of Spring? News of bright sun - shine and  
dull days when no sun shone, Days that were long to them,  
lil - ies which now they cry. Flow - ers will make our homes .



fresh and white, Pluck'd in the dew of the morn - ing bright.  
gar - dens gay, Where love - ly flow - ers grow day by day.  
drear and sad, No flow'rs to com - fort them, make them glad.  
gay and bright, Fence will the flow - er girls' lot make light.

## Singing.

Words by R. L. STEVENSON.



1. Of spec-kled eggs the bird - ie sings, And rests a - mong the trees; The
2. The chil-dren sing in far Ja - pan, The chil-dren sing in Spain; The



sail - or sings of ropes and things, In ships up - on the seas. .  
or - gan with the or - gan man Is sing - ing in the rain.

Short Course One.

### Study of Note Values.

Key of F.  or  or  equal o

Ex. 78.



Do Fa-a-o-Do

Ex. 79.



Ex. 80.



Ex. 81.



Ex. 82.



Ex. 83.



Ex. 84.



Ex. 85.



Short Course One.

## Flower Song.

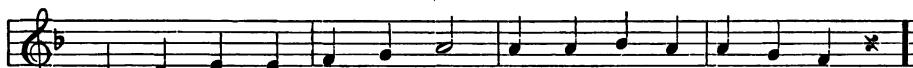
Words by FRANCES RIDLEY HAVERGAL.



1. Buds and bells! sweet A - pril pleas - ures, Springing all a - round,
2. When the wea - ry lit - tle flowers Close their star - ry eyes,
3. Then He gives the pleas - ant weath - er, Sun - shine warm and free,
4. When we can - not hear you sing - ing Soft - ly shim - ing lays,



White and gold and crim-son treas - ures, From the cold, un - love - ly ground.  
By the dark and dew - y hours, Strength and freshness God sup - plies.  
Mak - ing all things glad to - geth - er, Kind to them and kind to me.  
Sure - ly God can see you bring-ing Si - lentsongs of word - less praise.



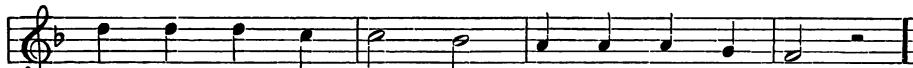
He who gave them grace and hue, Made the lit - tle chil-dren too.  
He who sends the gen - tle dew, Cares for lit - tle chil-dren too.  
Love - ly flow'rs! He lov - eth you, And the lit - tle chil-dren too,  
Hears your an - them, sweet and true, Hears the lit - tle chil-dren too.

## God's Love.

Music by FRANZ MAIR.



1. From the far blue heav - en, Where the an - gels dwell,
2. He will hear their pray - ing, Ei - ther day or night,
3. He will, as a fa - ther, Give them dai - ly bread,



God looks down on chil - dren, Whom He loves so well.  
And with gen - tle kind - ness Guide their steps a - right.  
To the end will keep them Safe from fear and dread.

Short Course One.

## Study of Note Values.

Key of D.  

Ex. 86.



Do Re - e - o - Do

Ex. 87.



Ex. 88.



Ex. 89.



Ex. 90.



Ex. 91.



Ex. 92.



Ex. 93.



Short Course One.

### Evening Song.



1. See, the light is fad - ing From the west - ern sky,  
2. See the stars ap - pear - ing, Gleam - ing fair and bright;



Day is now de - part - ing, Night is draw - ing nigh.  
Em - blems ev - er cheer-ing Of the peace - ful night.

### After Sunset.

Words by ARTHUR SYMONS.



1. The sea lies qui - et - ed be -neath The aft - er sun - set flush, That  
2. Pale from a lit - tle space in heav'n, Of del-i-cate i - vo - ry, The



leaves up - on the heap'd gray clouds The grape's faint pur - ple blush.  
sic - kle moon and one gold star Look down up - on the sea.

### Little Things.



1. Lit - tle mo - ments make an hour, Lit - tle thoughts a book,  
2. Lit - tle mo - ments make an hour, Lit - tle acts a life,



Lit - tle seeds a tree or flow'r, Wa - ter drops a brook.  
Lit - tle deeds are deeds of pow'r, Win - ning in the strife.

Short Course One.

## Study of Note Values.

Key of B flat.  equal  or  equal .

Ex. 94.



Do - o - e - Re Do

Ex. 95.



Ex. 96.



Ex. 97.



Ex. 98.



Ex. 99.



Ex. 100.



Ex. 101.



Short Course One.

## God and the Right.

Words by Dr. NORMAN MACLEOD.



1. Cour - age, broth - er, do not stum-ble, Though thy path is dark as night;
2. Let the road be long and drear-y, And its end-ing out of sight,
3. Some will hate thee, some will love thee, Some will flat-ter, some will slight;
4. Sim - ple rule and saf - est guid - ing, In-ward peace and in-ward light,



There's a star to guide the hum-ble, "Trust in God and do the right."  
 Foot it brave - ly, strong or wea-ry; "Trust in God and do the right."  
 Cease from man and look a-bove thee, "Trust in God and do the right."  
 Star up - on our path a - bid-jng, "Trust in God and do the right."

## Shadowtown Ferry.



1. Sway to and fro in the twi - light gray;
2. Rest, lit - tle head, on my shoul - der so.; A
3. See, where the fire - logs glow and spark,
4. Rock slow, more slow, in the dusk - y light,



This is the fer - ry of Shad - ow-town. It al - ways sails at the  
 sleep - y kiss is the on - ly fare. Drift-ing a - way from the  
 Glit - ter the lights of the shad - ow land! The win - ter rains on the  
 Si - lent - ly low - er the an - chor down; Dear lit - tle pas - sen - ger,



end of day, Just as the dark-ness is com - ing down.  
 world we go, Ba - by and I in the rock - ing chair.  
 win - dow-hark! Are rip - ples lap - ping up its strand.  
 say "good night!" We've reached the har - bor of Shad - ow - town.

**Short Course One.**

# Study of Note Values.

Key of A.  equal o

Ex. 102.



Do Ti La - a - o - Do

Ex. 103.



Ex. 105.



Ex. 106.



Ex. 107.



Ex. 108.



Ex. 109.



Ex. 110.

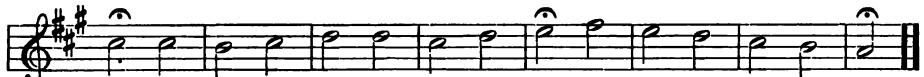


Short Course One.

### Child's Prayer.



1. Lord, teach a lit - tle child to pray, And, oh, ac - cept my  
 2. A lit - tle spar - row can - not fall Un - no - ticed,Lord, by  
 3. Teach me to do what - e'er is right, And when I sin, for -



prayer.Thou hear - est all the words I say, For Thou art ev - 'ry-where.  
 Thee;And though I am so young and small,Thou car - est still for me.  
 give; And make it still my chief de - light To love Thee while I live.

### Winning and Losing.

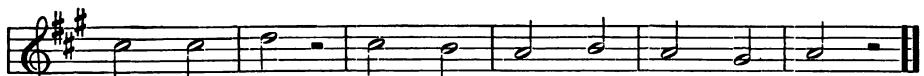
Words by DINAH MARIA MULOCK.



1. "Peace on earth and mer - cy mild," Sing the  
 2. He that has a vic - t'ry lost, May dis -



an - gels, rec - on - ciled, O - ver each sad  
 com - fit yet a host; And, it of - ten



war - fare done, Each soul - bat - tle lost and won.  
 doth be - fall, He who con - quers los - es all.

**♪ HOLD.** The hold increases the value of a note.

Short Course One.

## Study of Rests and Ties.

Key of A flat.

**Ex. 111.**

Do - o - i - Mi Re Do

**Ex. 112.**
**Ex. 113.**
**Ex. 114.**
**Ex. 115.**
**Ex. 116.**
**Ex. 117.**
**Ex. 118.**


---

**TIE.** Two notes of the same pitch united by a tie are sung as one note having their united value.

Short Course One.

## At Nightfall.



1. When the chil - dren fall a - sleep, Stars are wak - ing bright - ly;
2. All the chil - dren fall a - sleep While the stars are gleam - ing;
3. Sleep,then,sleep, each lit - tle child! Sweet-est dreams come nigh thee!



Down-wards then, their watch to keep, An - gels flut - ter light - ly.  
 An - gels faith - ful watch will keep O'er them sweet-ly dream - ing.  
 Shut thine eyes in slum - ber mild, God is watch-ing by thee!

## Winter.



1. Win - ter's lat - est month is here, Cold the wind is blow - ing,
2. Yes, the month may of - fer thus Storm and cold to - geth - er,
3. Though this sea - son bleak may be, Yet it has its treas - ure;



Earth is chill, while far and near, Mist a veil is throw - ing;  
 Yet the snow-drops vis - it us, Brav - ing win - try weath - er,  
 Still a charm in it we see, Still a source of pleas - ure.



Yet the snowdrops come to meet us, Soft - ly smiling as they greet us,  
 In a bar - ren world ap - pear - ing, By their pres-ence sad hearts cheering,  
 Snow-drops blooming in their beau - ty Help to strengthen faith and du - ty;



Glad-some wel-come news to bring, Glad to tell us of the spring.  
 Teach - ing us in gloom - y days Still to hope, and work, and praise.  
 So will we, what - e'er be - fall, Hear the right and heed its call.

**Short Course One.**

## Study in Rhythm.

## TEST OF PREVIOUS WORK.

Key of E.

**Ex. 119.**

Do Re Mi - i - o - Do

**Ex. 120.**
**Ex. 121.**
**Ex. 122.**
**Ex. 123.**
**Ex. 124.**
**Ex. 125.**
**Ex. 126.**

Short Course One.

## The Fairy.

Words by THOMAS HOOD

1. A lit - tle fair - y comes at night, Her eyes are blue, her  
 2. She has a lit - tle sil - ver wand, And when a good child  
 3. And then it dreams of pleas - ant things, Of foun-tains filled with

hair is brown, With sill - ver spots up - on her wings, With  
 goes to bed She waves her wand from right to left, She  
 fair - y fish, And trees that bear de - li - cious fruit, And

sil - ver spots up - on her wings, And from the moon she  
 waves her wand from right to left, And makes a cir - cle  
 trees that bear de - li - cious fruit, And bow their branch - es

flut - ters down, And from the moon she flut - ters down.  
 round its head, And makes a cir - cle round its head.  
 at a wish, And bow their branch - es at a wish.

## Journeying.

Words by EMMA MUNDELLA.

1. Riv - er, flow gay - ly down to the sea, In my boat  
 2. I would see cit - ies, ru - ined and old, Pal - a - ces,

take me the great world to see; . . . Riv - er, flow gay - ly  
 tem - ples whose tales have been told, . . . Rare flow'rs and palm groves,

down to the sea, In my boat take me the great world to see.  
 home of birds bright, Where there's no win - ter and some-times no night.

Short Course One.

## Study in Rhythm.

Key of D.

## TEST OF PREVIOUS WORK.

Ex. 127.

Do Re - e - o - Do

Ex. 128.

Ex. 129.

Ex. 130.

Ex. 131.

Ex. 132.

Ex. 133.

Ex. 134.

Short Course One.

## Little Moments.



1. Lit - tle mo-ments, how they fly, Gold - en-wing - ed, fitt-ing by,
2. Let us then so care - ful be, That they bear, for you and me,



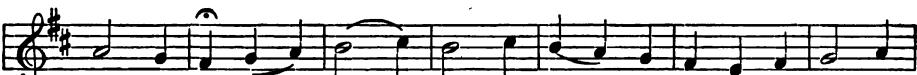
Bear - ing ma - ny things for me In - to vast e - ter - ni - ty.  
On their lit - tle noise-less wings, On - ly good and pleas - ant things.

## Trees and Flowers.

Words from the "Rhyming Story Book."



1. Chil-dren, thank God for these great trees, That fan the land with
2. For fra - grant sweets of blos - soms bright, Whose beau-ty gives you



ev - 'ry breeze; Whose drooping branch-es form cool bow'r's, Where you can  
such de-light; For the soft grass be - neath your feet, For new-mown



spend the sum - mer hours; For these thank God, For these thank God.  
hay, and clo - ver sweet; For all thank God, For all thank God.

**Short Course One.**

## Study in Rhythm.

Key of B flat

**Ex. 135.**

Do Re Do

**Ex. 136.**
**Ex. 137.**
**Ex. 138.**
**Ex. 139.**
**Ex. 140.**
**Ex. 141.**
**Ex. 142.**

Short Course One.

## Christmas Buying.

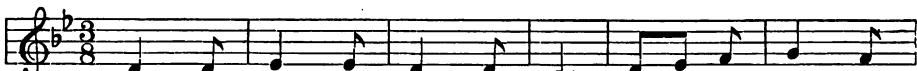


1. Who will buy, now who will buy? Here's a show in - vit - ing;
2. Fill your pock - ets at the stall Where ripe pears are ly - ing,
3. Wal-nuts? yes, they are a treat, Chil - dren love their crack-ing;
4. Buy the hol - ly, white with rime, Red in ev - 'ry ber - ry,
5. Homeward,now at twi - light fall, With our par - cels lad - en;

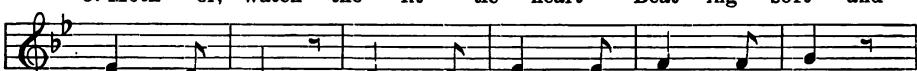


Taste, and scent, and ear, and eye, All at once de - light - ing.  
 And for ros - y ap - ples call, Christmas time's for buy - ing.  
 Chest - nuts, too, all brown and sweet, They must not be lack - ing.  
 Lis - ten! how the Christ - mas time Makes all vol - ces mer - ry!  
 Mer - ry Christ-mas to you all, Shopman, lad, and maid - en!

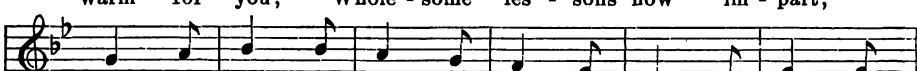
## Mother, Watch!



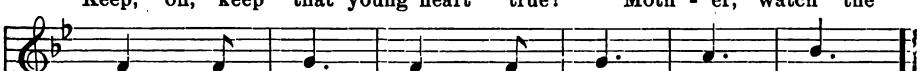
1. Moth - er, watch the lit - tle feet Climbing o'er the
2. Moth - er, watch the lit - tle hand Pick - ing ber - ries
3. Moth - er, watch the lit - tle heart Beat - ing soft and



gar - den wall, Bound - ing through the bus - y street,  
 by the way, Mak - ing hous - es in the sand,  
 warm for you; Whole - some les - sons now im - part;



- Ran - ging cel - lar, shed, and hall. Moth - er, watch the  
 Toss - ing up the fra - grant hay. Moth - er, watch the  
 Keep, oh, keep that young heart true! Moth - er, watch the



lit - tle feet, Watch the lit - tle feet.  
 lit - tle hand, Watch the lit - tle hand.  
 lit - tle heart, Watch the lit - tle heart.

**Short Course One.**

### Dictation Study of Scale Tones.

We must now study the tones of the scale in relation to each other. To do this we use the scale work already done. Thus we sing : Do, Ti, Do. Do, Ti, La. Do, Ti, La. Do, La. La, Do. Do, La, Do.

**NOTE.** If we sing Do Ti La, and when La is reached, we sing the same three tones again, we pass at once from La to Do in our effort to begin again, thus singing the two tones without putting in the one that stands between them. Taking advantage of this ability to return from any point to the point of starting, we are able to bring each two tones into relation, and to practice them back and forth until the effect is fixed on the mind.

Thus we sing : Do, Ti, La, Sol. Do, Ti, La, Sol. Sol, Do. Do, Sol. Do, Sol, Do. Do, Ti, La, Sol, Fa. Do, Ti, La, Sol, Fa. Fa, Do. Do, Fa. Do, Fa, Do. Do, Ti, La, Sol, Fa, Mi. (Again.) Mi, Do. Do, Mi. Do, Mi, Do. Do, Ti, La, Sol, Fa, Mi, Re. (Again.) Re, Do. Do, Re. Do, Re, Do. Do, Ti, La, Sol, Fa, Mi, Re, Do. (Again.) Do, Do, Do.

This exercise must be thoroughly mastered ; that is, the learner must be able to go from Do to any other tone of the scale instantly and in any order. Thus, the teacher will say, "Sing Do, Mi, Do," and the pupils must instantly respond with the correct tones.

The following exercise, like the one above, may be dictated by the teacher or read from the book by the pupils. Take it in the Key of D ; that is, sing Do, Re. Hold the Re, and call the tone ē, then o, then Do, still holding the same tone. When the syllable Do is established in the mind, complete the scale by singing Do, Ti, La, Sol, Fa, Mi, Re, Do.

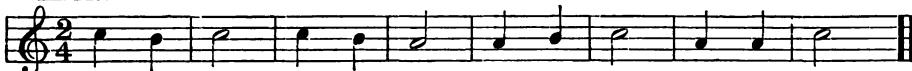
#### EXERCISE BEGINNING WITH LOW DO OR ONE.

Do, Re, Do. Do, Re, Mi. Do, Re, Mi. Mi, Do. Do, Mi. Do, Re, Mi, Fa. (Again.) Fa, Do. Do, Fa. Do, Re, Mi, Fa, Sol. (Again.) Sol, Do. Do, Sol. Do, Re, Mi, Fa, Sol, La. (Again.) La, Do. Do, La. Do, Re, Mi, Fa, Sol, La, Ti. (Again.) Ti, Do. Do, Ti, Do.

### Study of Scale Relation.

Returning to Do from every scale tone below Do.

**Ex. 143.**



**Ex. 144.**



**Ex. 146.**



**Ex. 148.**



**Ex. 149.**



**Ex. 150.**



**Ex. 151.**



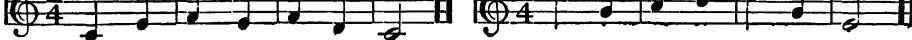
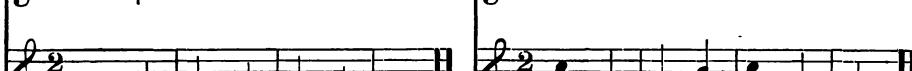
**Ex. 152.**



**Ex. 153.**



**Ex. 154.**

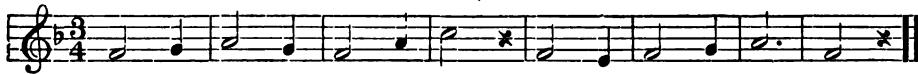


**Short Course One.**

## Study of Scale Relation.

Returning to Do from scale tones above.

**Ex. 155.**



**Ex. 156.**



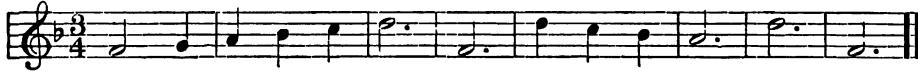
**Ex. 157.**



**Ex. 158.**



**Ex. 159.**



**Ex. 160.**



**Ex. 161.**



**Ex. 162.**



**Ex. 163.**



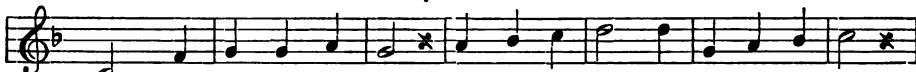
Short Course One.

## Little White Lily.

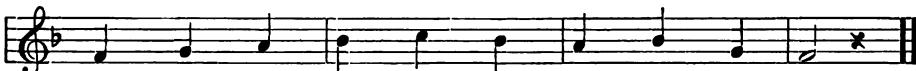
Words by GEORGE MACDONALD.



1. Lit - tle white Lil - y Sat by a stone, Droop - ing and
2. Lit - tle white Lil - y Said, "It is good; Lit - tle white
3. Lit - tle white Lil - y Droop - eth with pain, Wait - ing and
4. Lit - tle white Lil - y Smells ver - y sweet; On her head



wait - ing Till the sun shone. Lit - tle white Lil - y Sun-shine has fed;  
Lil - y's Cloth - ing and food." Lit - tle white Lil - y Dressed like a bride!  
wait - ing For the wet rain. Lit - tle white Lil - y Hold-eth her cup;  
sun - shine, Rain at her feet. Thanks to the sun-shine, Thanks to the rain,



- Lit - tle white Lil - y Is lift - ing her head.  
Shin - ing with white - ness, And crown - ed be - side!  
Rain is fast fall - ing And fill - ing it up.  
Lit - tle white Lil - y Is hap - py a - gain.

## Evening Song.



1. See, the light is fad - ing From the west - ern sky; . . .
2. Eve - ning winds are breath - ing Through the for - est green;
3. See the stars ap - pear - ing, Watch their mel - low light; . . .



Day is now de - part - ing, Night is draw - ing nigh;  
Crim - son clouds are wreath - ing In the sky se - rene;  
They are em -blems cheer - ing, Of a peace - ful night;



Day is now de - part - ing, Night is draw - ing nigh. . .  
Crim - son clouds are wreath - ing In the sky se - rene. . .  
They are em -blems cheer - ing, Of a peace - ful night. . .

**Short Course One.**

## Study of Scale Relation.

Returning to Ti from scale tones above.

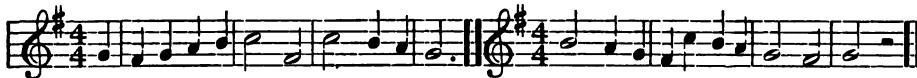
**Ex. 164.**



**Ex. 165.**



**Ex. 167.**



**Ex. 169.**



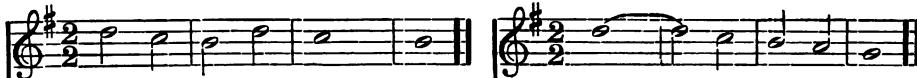
**Ex. 171.**



**Ex. 173.**



**Ex. 174.**



**Ex. 175.**



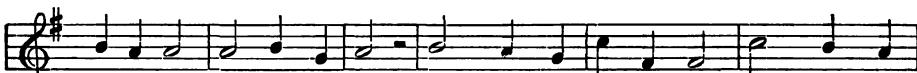
Short Course One.

### Right.

Words by ALICE CARY.



1. Chil - dren who read my lay, This much I have to say: Each day and
2. This fur - ther would I say: Be you tempted as you may, Each day and



ev-'ry day Do what is right,— Right things in great and small; Then, though the  
ev-'ry day Speak what is true,— True things in great and small; Then, though the



sky should fall, Sun, moon, and stars and all, You shall have light.  
sky should fall, Sun, moon, and stars and all, Heav'n would show through.

### Autumn Song.

Words and Music by ALFRED SCOTT GATTY.



1. O lit - tle bird up - on the tree, What will you sing to-day? Now
2. That lit - tle bird up - on the tree Then sang both loud and clear, "Tho'
3. "Tho' win - ter is a drear - y time, And cold and frost I dread, And



spring has gone, and sum - mer gone, And swal-lows flown a - way, Full  
spring has gone, and sum - mer gone, And win - ter draw - eth near, I  
hard it is when snows lie deep For bird - ies to be fed, I



of re - grets your song will be, A sad and mourn - ful lay.  
sing of hope—for well I know They'll all come back next year!  
cheer my - self with this glad thought, There's springtime on a - head."

Short Course One,

## Study of Scale Relation.

Returning to Sol from all scale tones.

**Ex. 176.**



**Ex. 177.**



**Ex. 178.**



**Ex. 179.**



**Ex. 180.**



**Ex. 181.**



**Ex. 182.**



**Ex. 183.**



## Autumn Breeze.

Music by L. A. KUNZEN.

1. The au - tumn breeze now strips the trees, And  
 2. With plaint - ive note from ev - 'ry throat, The  
 3. But well we know, tho' winds may blow, That

robs the woods of their treas - ure; To bright - er skies the  
 birds are tell - ing their sor - row; No thought have they that  
 calm - er days will suc - ceed them; Let win - ter rave! Its

swal - low flies, The year is los - ing its pleas - ure.  
 gloom to - day May yield to sun - shine to - mor - row.  
 storms we'll brave, Dear moth - er Earth will need them.

## Wind Song.

1. In sum - mer the lit - tle Wind - Ba - by Is  
 2. In au - tumn he gets a bit rough - er, And  
 3. But March comes, and then the Wind - Ba - by Has

pleas - ant as ev - er you please, And then is the  
 blows the leaves hith - er and yon; In win - ter he  
 noth - ing,— no leaves and no snow. D'you hear him scream

time that we call him A Zeph - yr, and sometimes a Breeze.  
 piles up the snow-drifts, And thinks it most cap - i - tal fun.  
 down through the chim - ney, "Come out! Oh, you dare - n't, I know."

**Short Course One.**

### Study of Scale Relation.

Returning to Fa from all scale tones.

Ex. 184.



Ex. 185.



Ex. 186.



Ex. 187.



Ex. 188.



Ex. 189.



Ex. 190.



Ex. 191.



Ex. 192.



Short Course One.

## Star Light.

Music by FRANZ LISZT.



G major, common time.

1. The kind-ly stars are peep-ing With  
2. Dark shadows round us hov-er, As

G major, common time.

smiling eyes of gold ; And night o'er earth is  
on our way we roam ; But love will soon dis-

G major, common time.

creep-ing, Its beau-ties to en-fold.  
cov - er The safe re-treat of home.

FRANZ LISZT.

## All Things Bright and Beautiful.

Words by JOHN KEBLE.

G major, common time.

1. All things bright and beau - ti - ful, All crea - tures great and  
2. The cold wind in the win - ter, The pleas - ant sum - mer  
3. All things bright and beau - ti - ful, All crea - tures great and

G major, common time.

small, All things wise and won - der - ful, The Lord God made them  
sun, The ripe fruit in the gar - den, He made them ev - 'ry  
small, All things wise and won - der - ful, The Lord God made them

G major, common time.

all. . . Each lit - tle flow'r that o - pens, Each lit - tle bird that  
one, . . The tall trees in the green - wood, The mead-ows where we  
all. . . He gave us eyes to see them, And lips that we might

G major, common time.

sings, He made their glowing col - ors, He made their ti - ny wings.  
play, The rush - es by the wa - ter We gath - er ev - 'ry day. .  
tell . How great is God Almighty, Who has made all things well. .

Short Course One.

## Study of Scale Relation.

Returning to Mi from all scale tones.

**Ex. 193.**



**Ex. 194.**



**Ex. 195.**



**Ex. 196.**



**Ex. 197.**



**Ex. 198.**



**Ex. 199.**

The image contains two identical musical staves, each in common time (indicated by a '2') and C major (indicated by a treble clef). Both staves have one sharp, F# (Mi), and one flat, B-flat (Fa) in their key signature. Each staff consists of a series of eighth notes: Mi (C), La (D), Si (E), Do (F), Re (G), Mi (C), La (D), Si (E), Do (F), Re (G), Mi (C), La (D), Si (E), Do (F), Re (G), Mi (C), La (D), Si (E), Do (F), Re (G), Mi (C), La (D), Si (E), Do (F), Re (G), Mi (C), La (D), Si (E), Do (F), Re (G), Mi (C).

## The Leaves Have a Party.



1. No - vem - ber gave a par - ty; The leaves by hun - dreds  
 2. The Chest - nuts came in yel - low, The Oaks in crim - son  
 3. Then in the rust - y hol - lows, At hide - and - seek they



came, — The Chest - nuts, Oaks, and Ma - ples, And leaves of ev - 'ry  
 dressed, The love - ly Miss - es Ma - ple In scar - let looked their  
 play'd; The par - ty closed at sun - down, And ev - 'ry - bod - y



name. The sun - shine spread a car - pet, And ev - 'ry - thing was  
 best. All bal - anced to their part - ners, And gay - ly flut - tered  
 staid. Pro - fes - sor Wind played loud - er, They flew a - long the



grand; Miss Weather led the dan - cing; Pro - fes - sor Wind, the band.  
 by; The sight was like a rain - bow New - fall - en from the sky.  
 ground; And there the par - ty end - ed In "hands a - cross, all round."

## Lead Us.

Words by JAMES EDMESTON.



1. Lead us, heav'n - ly Fa - ther, lead us O'er this world's tempestuous sea;  
 2. Spir - it of our God, de-scend-ing, Fill our hearts with heav'nly joy,



Guard us, guide us, keep us, feed us, For we have no help but Thee;  
 Love with ev - 'ry pas - sion blend-ing, Pleas - ure that can nev - er cloy;



Yet pos - sess - ing Ev - 'ry bless - ing, If our God our Fa - ther be.  
 Thus pro - vid - ed, Par - doned, guid - ed, Noth - ing can our peace de - stroy.

Short Course One.

## Study of Scale Relation.

Returning to Re from all scale tones.

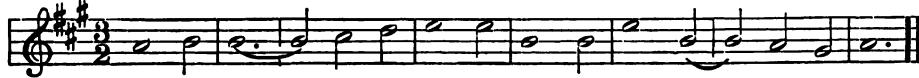
**Ex. 200.**



**Ex. 202.**



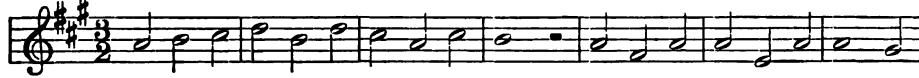
**Ex. 203.**



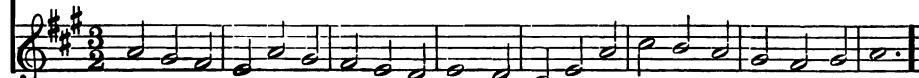
**Ex. 204.**



**Ex. 205.**



**Ex. 206.**



Short Course One.

## Being Useful.



1. Live for something; be not i - dle; Look a - bout thee for em-ploy;  
 2. Fold-ed hands are ev - er wea - ry, Self - ish hearts are nev - er gay;



Sit not down to use - less dreaming; La - bor is the sweet-est joy.  
 Life for thee hath ma - ny du - ties; Ac-tive be, then, while you may.

## Morning Hymn.

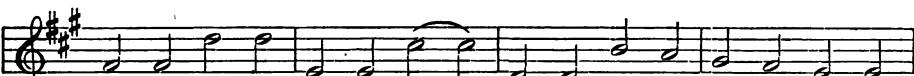
Words by THOMAS PARNELL.



1. See, the star that leads the day, Ris - ing, sheds a  
 2. From a heart sin - cere and sound, From its ver - y



gold - en ray To make the shades of dark - ness go From  
 deep - est ground, Send de - vo - tion up on high,



heav'n a - bove to earth be - low; From heav'n a - bove to earth be - low; And  
 Wing'd with heat to reach the sky; Wing'd with heat to reach the sky.



warn us ear - ly with the sight, To leave the beds of si - lent night.  
 See, the time for sleep has run! Rise be - fore or with the sun.

**Short Course One.**

## Study of Scale Relation.

Returning to La from all scale tones.

**Ex. 207.**



**Ex. 208.**



**Ex. 209.**



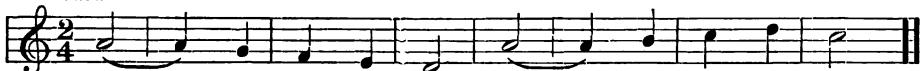
**Ex. 210.**



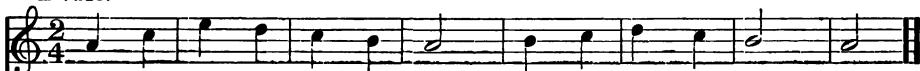
**Ex. 211.**



**Ex. 212.**



**Ex. 213.**



Short Course One.

## Blow, Wind, Blow!

Words by EUDORA S. BUMSTEAD.

1. Now the snow is on the ground, And the frost is  
 2. When our day in school is done, Out we come with  
 3. You have sent the flow'rs to bed; Cut the leaves from  
 on the glass; Now the brook in ice is bound, And the great storms  
 you to play. You are rough, but full of fun, And we boys have  
 off the trees; From your blast the birds have fled; Now you do what  
 rise and pass. Bring the thick, gray cloud; Toss the flakes of snow;  
 learned your way. All your cuffs and slaps Mean no harm, we know;  
 you may please. Yes; but by and by Spring will come, we know.  
 Let your voice be hoarse and loud, And blow, wind, blow!  
 Try to snatch our coats and caps, And blow, wind, blow!  
 Spread your clouds, then, wide and high, And blow, wind, blow!

## The Naughty Brooklet.

1. Oh! brook with your sil - ver - y wa - ters, That  
 2. Oh! brook with your mur - mur - ing wa - ters, Why  
 sing as they rip - ple a - long, Touch gen - tly my gar - den, I  
 do you rush mad - ly to - day, And roll through the mead-ow and  
 pray you, And sing it a sil - ver - y song. . .  
 gar - den, And sweep all my flow - ers a - way? . .

Short Course One.

Ex. 214.

Ex. 215.

A musical score for two staves. The top staff begins with a treble clef, a key signature of four sharps, and common time. It contains six measures of music. The bottom staff begins with a treble clef, a key signature of four sharps, and common time. It contains eight measures of music, featuring a mix of eighth and sixteenth notes.

**Ex. 216.**

Ex. 217.

A handwritten musical score for two voices. The top staff starts with a dotted half note followed by a whole note, then a series of eighth notes (two pairs of beamed pairs). The bottom staff begins with a dotted half note, followed by a whole note, then a half note, a dash, and a series of eighth notes (two pairs of beamed pairs).

### **Short Course One.**

## Winter Song.

Words by ALGERNON CHARLES SWINBURNE.

1. Out - side the gar - den The wet skies hard - en; The  
 2. Through fell and moor - land, And salt sea fore - land, Our  
 3. Each reed that grows in Our stream is fro - zen; The

gates are barr'd on the sum - mer side. "Shut out the flow'r-time,  
 nois - y Nor - land re-sounds and rings; Waste waves there un - der  
 fields it flows in are hard and black; The wa - ter fair - y

Sun-shine and show'r-time; Make way for our time," Wild winds have cried.  
 Are blown in sun - der, And winds make than - der With cloud-wide wings.  
 Waits wise and wa - ry Till time shall va - ry And thaws come back.

## Mother's Birthday.

Music by CARL REINECKE.

1. Fond - ly wish - ing joy and bless - ing, We greet thee to -  
 2. We'll o - obey thee, and re - pay thee For thy lov - ing

day. We will love thee, nev - er grieve thee, But be good al - way.  
 care; Nei-ther grieve thee, nor de - ceive thee; Trust us, moth - er dear.

## One by One.

Words by A. A. PROCTER.

1. One by one the sands are flow-ing, One by one the mo-ments fall;  
 2. One by one thy du - ties wait thee; Let thy whole strength go to each;

Some are com - ing, some are go - ing; Do not strive to grasp them all.  
 Let no fu-ture dreams e - late thee; Learn thou first what these can teach.

**Short Course One.**

## Be Content.

Words by J. G. WHITTIER.

Musical notation for the first two measures of "Be Content". The key signature is F major (one sharp). The time signature is common time (indicated by '4'). The melody consists of eighth and sixteenth note patterns.

1. It may not be our lot to wield The
2. Yet where our du - ty's task is wrought In

Musical notation for the third and fourth measures of "Be Content". The key signature changes to D major (no sharps or flats). The time signature remains common time. The melody continues with eighth and sixteenth notes.

- sic - kle in the rip - ened field; Nor
- u - ni - son with God's great thought, The



JOHN G. WHITTIER.

Musical notation for the fifth and sixth measures of "Be Content". The key signature changes back to F major (one sharp). The time signature remains common time. The melody continues with eighth and sixteenth notes.

- ours to hear, on sum - mer eves, The reap - er's song a - mong the sheaves.
- near and fu - ture blend in one, And what - so - e'er is willed, is done.

## Pussy.

Music adapted.

Musical notation for the first two measures of "Pussy". The key signature is F major (one sharp). The time signature is common time. The melody consists of eighth and sixteenth note patterns.

1. Puss - y, with your paws of vel - vet, Go and sweep the room a - bout!
2. Clean your fur so soft and pret - ty, Rub your eyes, and stroke your ears!
3. Kit - ty, be my faith - ful serv - ant, Keep my cot - tage trim and nice!

Musical notation for the third and fourth measures of "Pussy". The key signature changes to D major (no sharps or flats). The time signature remains common time. The melody continues with eighth and sixteenth notes.

- Blow then with your breath so strong - ly, Till the dust goes fly - ing out.  
 Then be - fore the warm hearthnes-tling, Purr a - way, and have no fears!  
 Then, my pet, I tru - ly prom - ise, You shall feast on all the mice!

Short Course One.

## Sing a Song.

Words by MARY N. PRESCOTT.



1. Sing a song of snow - flakes, I - ci - cles, and frost;
2. Sing a song of rain - drops, Clouds, and A - pril weath - er;
3. Sing a song of sun - shine, Bees a - hum - ming prais - es;



Four and twen - ty snow - birds In the woods were lost. . .  
 Four and twen - ty red - breasts Caught out to - geth - er.  
 Four and twen - ty hours Lost a - mong the dais - ies.



When the storm was end - ed, Hap - py birds were they; . .  
 When the show'r was end - ed, What a song was heard : A -  
 Hunt the wide world o - ver, From sea to con - ti - nent, . You



By some crumbs be-friend - ed, They lived to fly a - way. . .  
 bout the rain - bow splen - did, From each drip - ping bird! :  
 nev - er will dis - cov - er Where the hours went. .

## Summertime.

Words by WILLIAM ALLINGHAM.

*Brightly and quickly.*



1. O Spir - it of the Sum-mer-time! Bring back the ros-es to the dells; The
2. Bring back the sing - ing, and the scent Of meadow lands at dew ; y prime; Oh,



swal-low from her dis - tant clime, The hon - ey bee from drow - sy cells; The  
 bring a - gain my heart's content, Thou Spir - it of the Sum-mer-time; Oh,



swal - low from her dis - tant clime, The hon - ey bee from drow - sy cells.  
 bring a - gain my heart's con-tent, Thou Spir - it of the Sum-mer-time.

Short Course One.

## SECTION II.

### Divided Beat.

Pupils should be required to give to each measure the number of beats for which the meter signature calls.

Young pupils tend to give a beat to each note. One way to correct this is to require them to hold the finger down while they sing two notes, then raise it slightly and quickly, and put it down again, and sing the second two while the finger is held still.

Experience seems to show that children learn more easily if downward beats alone are counted; thus, a two-part measure may be indicated by *down, up*; but *down, down*, is more effective, especially if, at first, a slight sound is made by the finger on the top of the desk.

<p><b>Ex. 218.</b></p>	<p><b>Ex. 219.</b></p>
<p><b>Ex. 220.</b></p>	<p><b>Ex. 221.</b></p>
<p><b>Ex. 222.</b></p>	<p><b>Ex. 223.</b></p>
<p><b>Ex. 224.</b></p>	

Short Course One.

## Good Night.

Words by Mrs. J. S. BAILY.



1. When the light leaves the sky, And the stars are peep - ing, Comes a call
2. Moth - ers dear lin - ger near With such sweet ca-res - ing, Sure - ly love



to us all, That 'tis time for sleep - ing. Flowers close, each one knows  
from a - bove Min-gles with their bless - ing. Sweet to rest in a nest



That night-bells are ring - ing; Ev - 'ry bird must have heard, Hush'd is all their singing.  
With such ten-der keep - ing; But good night, and good night, For 'tis time for sleeping.

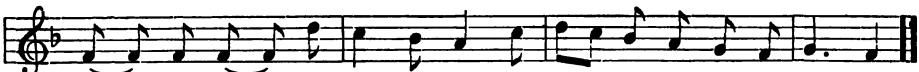
## New Year's Day.

Nursery Rhyme.

Music selected.



1. I saw three ships come sail-ing by, Sail - ing by, sail - ing by, I
2. And what do you think was in them then, In them then, in them then, And
3. Three pret - ty girls were in them then, In them then, in them then, Three
4. And one could whistle, and one could sing, The oth - erplay'd the vi - o - lin; Such



saw three ships come sail - ing by, On New Year's day in the morn - ing.  
what do you think was in them then, On New Year's day in the morn - ing?  
pret - ty girls were in them then, On New Year's day in the morn - ing.  
joy there was at my wed-ding, On New Year's day in the morn - ing.

Short Course One.

# Exercises for Practice on the Divided Beat.

 equal

Ex. 225.



Ex. 226.



Ex. 227.



Ex. 228.



Ex. 229.



Ex. 230.



Ex. 231.



Ex. 232.



Short Course One.

## Snowflakes.

1. Old win - ter now is pass - ing by, And o - pens wide his  
 2. Now lift the win - dow while they spin And ed - dy near the  
 hand, Where stores of snow - y crys - tals lie, And strews them o'er the land.  
 wall; Like lit - tle birds they flut - ter in, Quick ! catch them ere they fall.

## Song of the Oak Tree.

Words by MARY HOWITT.

1. Sing, sing for the oak tree, The mon - arch of the  
 2. Four cen - turies grows the oak tree, Nor doth its ver - dure  
 3. The oak tree of the for - est Both east and west shall  
 4. Then sing for the oak tree, The mon - arch of the  
 wood; Sing, sing for the oak tree, That grow - eth green and  
 fall; Its heart is like the i - ron-wood, Its bark like plait - ed  
 fly; The bless - ings of a thou-sand lands Up - on our ship shall  
 wood; Sing, sing for the oak tree, That grow - eth green and  
 good; That grow - eth green and branch - ing, With - in the for - est  
 mail. Now cut us down the oak tree, The mon - arch of the  
 lie. She shall not be a man - of - war, Nor pi - rate shall she  
 good; That grow - eth green and branch - ing, With - in the for - est  
 shade; That groweth now, and still shall grow When we are low - ly laid.  
 wood; And of its tim - ber stout and strong, We'll build a ves - sel good.  
 be; A no - ble Chris-tian merchant ship, To sail up - on the sea.  
 shade; That groweth now, and still shall grow When we are low - ly laid.

Short Course One.

## Exercises on the Divided Beat.

**Ex. 233.**

**Ex. 235.**

**Ex. 236.**

**Ex. 237.**

**Ex. 238.**

**Ex. 239.**

**Ex. 240.**

# The Bees and the Flowers.

Words by K. R. MOFFAT.

*Brightly.*

Music by ALFRED MOFFAT.



1. Sum - mer now has come a - gain, Flow'r's are fair to see, .
2. Bus - y lit - tle buzz - ing bees, Fly - ing to and fro, .
3. Hap - py are the pret - ty flow'r's, Wav - ing in the wind, .
4. So the lit - tle bees and flow'r's Live a life of glee, .



And with - in the gar - den bright Bees work bus - i - ly. . .  
They know where the sweet - est flow'r's In the gar - den grow. .  
All the earth is full of love, Ev - 'ry-thing is kind. .  
Giv - ing sweets, and tak - ing sweets, In glad har - mo - ny. . .



"Gath - er hon - ey, gath - er hon - ey!" All the lit - tle flow - 'rets cry,



"Lit - tle bee, pray give to me One more kiss be - fore you fly."



Sum - mer now has come a - gain, Flow'r's are fair to see, .  
Bus - y lit - tle buzz - ing bees, Fly - ing to and fro, .  
Hap - py are the pret - ty flow'r's, Wav - ing in the wind, .  
So the lit - tle bees and flow'r's Live a life of glee, .



And with - in the gar - den bright Bees work bus - i - ly. .  
They know where the sweet - est flow'r's In the gar - den grow.  
All the earth is full of love, Ev - 'ry-thing is kind.  
Giv - ing sweets, and tak - ing sweets, In glad har - mo - ny. .

Short Course One.

## Exercises on the Divided Beat.

**Ex. 241.****Ex. 242.****Ex. 243.****Ex. 244.**

## Where the Blue Hills Rise.

Melody by F. MAIR.



1. Where the blue hills rise, 'Neath the sun - ny skies, Where the  
2. Could I choose my lot In that pleas - ant spot, From the



lakes un - ruf - fled lie a - sleep, There in calm re - pose From our  
cit - y I would turn and flee; There to pass my days Sing - ing



cares and woes, Wea - ry souls their sweet con - tent may keep.  
mer - ry lays, Gyp - sy - like to roam at will and free.

Short Course One.

### Exercises on the Divided Beat.

**Ex. 245.****Ex. 246.****Ex. 247.****Ex. 248.**

### Work is Over.

Words by Sir WALTER SCOTT.



1. Our work is o - ver, o - ver now, The good man wipes his  
2. The night comes on when sets the sun, The la - bor ends when



wea - ry brow, The last long wain wends slow a - way, And we are free to  
day is done, When au-tumn's gone and win-ter's come, We hold our jo - vial



sport and play. Our work is o - ver, o - ver now, O - ver now, o - ver now.  
har-vest home. Our work is o - ver, o - ver now, O - ver now, o - ver now.

**Short Course One.**

## Exercises on the Divided Beat.

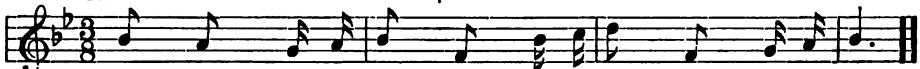
Ex. 249.



Ex. 250.



Ex. 251.



Ex. 252.



## Mountain Song.

Music by CARL REINECKE.



1. Up yon - der on the moun - tain There stands a house so  
 2. Had I the wild dove's pin - ions, I'd fly o'er all the  
 3. A pret - ty house I'd build me, All of the clo - ver  
 4. And when the house was fin - ished, I'd wish from Heav'n a -



high; And from it ev - 'ry morn - ing Two tur - tile doves do  
 land, To seek my lit - tle broth - er, And take him by the  
 green; I'd roof it o'er with box-wood, And flow'rs of gold - en  
 bove A lit - tle, lit - tle ba - by, To be my tur - tile



fly, And from it ev - 'ry morn-ing Two tur - tile doves do fly.  
 hand, To seek my lit - tle broth - er, And take him by the hand.  
 sheen, I'd roof it o'er with box-wood, And flow'rs of gold - en sheen.  
 dove, A lit - tle, lit - tle ba - by, To be my tur - tile dove.

Short Course One.

## Exercises on the Divided Beat.

**Ex. 253.**



**Ex. 254.**



**Ex. 255.**



**Ex. 256.**



## Baby Bird.

Words by ALGERNON CHARLES SWINBURNE.



1. Ba - by bird, ba - by bird, Ne'er a song on earth  
2. Ba - by bird, ba - by bird, Chirp - ing loud and long,



May be heard, ... may be heard, Rich as yours in mirth.  
Oth - er birds ... hush their words, Heark'ning towards your song.



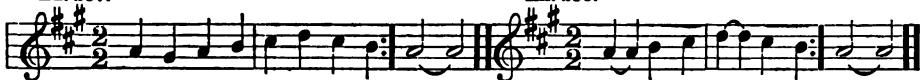
All your flick - er - ing fin - gers, All your twin - kling toes,  
Earth and sun seem as one Sweet light and one sweet word



Play like light that lin - gers Till the clear song close.  
Known of none here but one, . Known of one sweet bird.

Short Course One.

### Exercises on the Divided Beat.

**Ex. 257.****Ex. 258.****Ex. 259.****Ex. 260.****Ex. 261.**

### Summer Rain.

Words by B. M. RAMSEY.



1. Sum - mer rain! sum - mer rain! Pat - t'reng on the win - dow  
 2. Sum - mer rain! sum - mer rain! Fall up - on the dust - y  
 3. Sum - mer rain! sum - mer rain! If you will not long re -



pane, All the thirst - y lit - tle flow'rs Have been wait - ing ma - ny  
 lane, Clothe the trees with fresh - er hue, Bid the grass spring forth a -  
 main You may vis - it us each day, Just to make the gar - den



hours For your gen - tly fall - ing show'rs, Summer rain! sum - mer rain!  
 new, Bright'ning ev - 'ry-thing we view, Sum - mer rain! sum - mer rain!  
 gay, But too long you must not stay, Sum - mer rain! sum - mer rain!

Short Course One.

### Exercises on the Divided Beat.

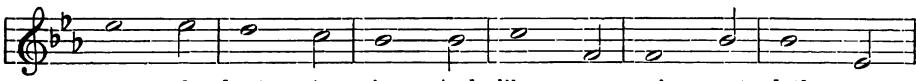
**Ex. 262.****Ex. 263.****Ex. 264.****Ex. 265.**

### Morning.

Words by ISAAC WATTS.



1. God of the morn - ing, at Thy voice The cheer - ful  
 2. Oh, like the sun, may I ful - fill Th'ap-point - ed  
 3. Give me Thy coun - sel for my guide, And then re -



sun makes haste to rise, And like a gi - ant doth re -  
 du - ties of the day; With read - y mind and ac - tive  
 ceive me to Thy bliss; All my de - sires and hopes be -



joice To run his jour - ney through the skies.  
 will, March on, and keep . . . my heav'n - ly way.  
 side Are faint and cold, . . . com - pared with this.

**Short Course One.**

## Exercises on the Divided Beat.

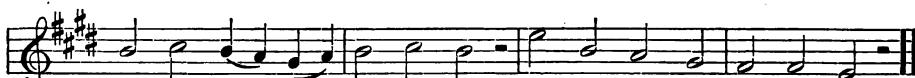
**Ex. 266.****Ex. 267.****Ex. 268.****Ex. 269.**

## Praise to God.

Words by Mrs. BARBAULD.



1. Praise to God, im - mor - tal praise, For the love that crowns our days;
2. All that spring with bounteous hand Scatters o'er the smil - ing land;
3. Lord, for these our souls shall raise Grate - ful vows and sol - emn praise;



Bounteous source of ev - 'ry joy! Let Thy praise our tongues employ.

All that lib - 'ral au-tumn pours From her rich o'er-flow - ing stores,  
And when ev - 'ry bless-ing's flown, Love Thee for Thy-self a - lone.

Short Course One.

## Song of Nature.

Words by JAMES COWDRAN WALLACE.

1. There's not a star whose twin-kling
2. There's not a cloud whose dews dis-
3. There's not a place in earth's vast
4. A - round, be -neath, be - low, a -

light Il - lumines the dis - tant earth, And  
till Up - on the parch-ing clod, And  
round, In o - cean deep, or air, Where  
bove, Wher-ev - er space ex-tends, There



G. ROSSINI.

cheers the sol - emn gloom of night, But good - ness gave it birth.  
clothe with ver - dure vale and hill, That is not sent by God.  
skill and wis - dom are not found; For God is ev - 'rywhere.  
Heav'n dis - plays its bound - less love, And pow'r with good - ness blends.

## The Fairy.

Music by CARL REINECKE.

1. Oh, who is so mer - ry, so mer - ry, heigh ho! As the
2. Oh, who is so mer - ry, so air - y, heigh ho! As the
3. Oh, who is so mer - ry, so mer - ry, heigh ho! As the

light-hearted fair - y? heigh ho! heigh ho! He dan - ces and sings to the  
light-head-ed fair - y? heigh ho! heigh ho! His nec - tar he sips from the  
light-foot-ed fair - y? heigh ho! heigh ho! The night is his noon and his

sound of his wings, With a hey and a heigh and a ho!  
prim - ros - es' lips, With a hey and a heigh and a ho!  
sun is the moon, With a hey and a heigh and a ho!

**Short Course One.**

# HO MIMU

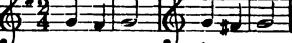
102.

## AUHNOHLLAOH

### Chromatics.

A chromatic is frequently introduced between four and five of the scale. This tone is called Fi (fee), or sharp four ( $\sharp 4$ ).

It is easily sung from Sol, or five: 

Sol, Fi, Sol of this scale are identical with Do, Ti, Do of another scale, so that we can use Do, Ti, Do of the second scale while learning Sol, Fi, Sol, thus: 

Do Ti Do Sol Fi Sol

Sing Do, Ti, Do, and then Sol, Fi, Sol on the same pitches, and the chromatic is soon learned.



Do - Sol - o - Do      Do Ti Do      Sol Fi Sol

Ex. 270.



Ex. 271.



Ex. 272.



Ex. 273.

Ex. 274.



Ex. 274.



Ex. 275.



Ex. 276.

Short Course One.

## Ex. 277.



## Ex. 278.



## Softly, my Baby, Slumber!

Words by A. J. FOXWELL.

Music by G. NAKONZ.

*Tranquil.*

1. Soft - ly, my ba - by, slum - - - ber! . . . No
2. Soft - ly, my ba - by, slum - - - ber! . . . No
3. Soft - ly, my ba - by, slum - - - ber! . . . May



cares thy rest shall en - cum - - ber: No long - er the birds from their  
cares thy rest shall en - cum - - ber: The trees in the for - est on  
joys be thine with - out num - - ber! Tho' birds will not come with their



nest will tar - ry, But sleep to their lit - tle ones  
high that tow - er Shed sleep on the plants that be - -  
songs to cheer thee, The love of thy moth - er is



home they car - ry; Soft - ly, my ba - by, slum - ber! .  
neath them cow - er; Soft - ly, my ba - by, slum - ber! .  
ev - er near thee; Soft - ly, my ba - by, slum - ber! .

Short Course One.

## Exercises on Sharp Four.

Ex. 279.



Ex. 280.



Ex. 281.



Ex. 282.



Ex. 283.



Ex. 284.



Ex. 285.



Ex. 286.



Short Course One.

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## Piping down the Valleys.

Words by WILLIAM BLAKE (adapted).



1. Pip - ing down the val - leys wild, Pip - ing songs of  
2. "Drop thy pipe, thy hap - py pipe, Sing thy song of  
3. Pip - ing down the val - leys wild, Pip - ing songs of



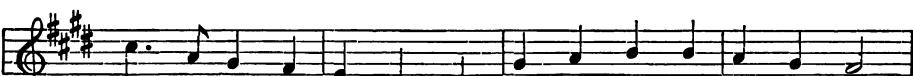
pleas - ant glee, On a cloud I saw a child,  
hap - py cheer!" So I sang the same a - gain,  
pleas - ant glee, "Pip - er, sit thee down and write



And he laugh - ing said to me, "Pipe a song a -  
While he wept with joy to hear. "Pip - er, sit thee  
In a book that all may see." And I made a



bout a lamb!" So I piped with mer - ry cheer.  
down and write In a book that all may read."  
ru - ral pen, And I stained the wa - ter clear,



"Pip - er, pipe that song a - gain." So I piped; he wept to hear.  
So he van - ished from my sight, And I plucked a hol - low reed.  
And I wrote my hap - py songs Ev - 'ry child may joy to hear.



Pip - ing down the val - leys wild, Pip - ing songs of glee.

Short Course One.

## Exercises on Sharp Four.

Ex. 287.

Ex. 288.

Ex. 289.

## To a Butterfly.

Music by FRANZ SCHUBERT.

*Brightly, softly.*

1. O but - ter - fly, stay, Nor hur - ry a -
2. Now here and now there, And ev - er - y -
3. I'll do you no harm; Light down on my
4. That speaketh to - day. Come hith-er I

way! Why flut - ter so rest - less Now  
where? You need not fly from me, I'll  
arm, And think it a flow - er That  
pray! Most dear - ly I'll love you, If

here and now there, now here and now there?  
do you no harm, I'll do you no harm.  
speak-eth to - day, that speaketh to - day;  
here you will stay, if here you will stay.



FRANZ SCHUBERT.

Short Course One.

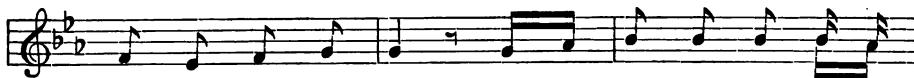
# The Singing Bird.

Words by CHARLES KINGSLEY.

Music from C. LÖWE.



1. A - - float - - ing, a - - float - - ing, A - .  
 2. "I come not off the Old World, Nor  
 3. "The cur - rent sweeps the Old World, The



cross the sleep - ing sea; All night I heard a  
 yet from off the New; But I am one of the  
 cur - rent sweeps the New; The wind will blow, the .



sing - ing bird Up - on the top - mast tree. "Oh!  
 birds of God, Which sing the whole night through." "Oh!  
 dawn will glow, Ere thou hast sail'd them through." A -



come you from the Isles of Greece? Or  
 sing and wake the dawn - - ing; Oh!  
 float - ing, and a - - float - - ing, A - -



from the banks of Seine? Or off some tree in  
 whis - tle for the wind; The night is long, the  
 cross the sleep - ing sea, All night I heard a



for - ests free Which fringe the West - ern main?"  
 cur - rent strong, My boat it lags be - hind."  
 sing - ing bird Up - on the top - mast tree.

Short Course One.

## Exercises on Sharp Four from Above.



Ex. 290.



Ex. 291.



Ex. 292.



Ex. 293.



Short Course One.

## The Morning Breaks.

Music by F. MENDELSSOHN-BARTHOLDY.



**G Major, 6/8 time.**

1. The morn - ing breaks, the breeze is fair, A  
2. Let fav - 'ring winds the can - vas swell; To

bark is dan-cing o'er the stream; Hearts, as the morn-ing  
friends we leave a kind fare-well; Speed on, good ship, thro'

bright, are there, And joy - ful eyes in gladness gleam;  
o - cean foam, And safe - ly bear us to our home;

F. MENDELSSOHN-BARTHOLDY.

**G Major, 4/4 time.**

Hearts, as the morn-ing bright, are there, And joy - ful eyes in gladness gleam.  
Speed on, good ship, thro' o - cean foam, And safe - ly bear us to our home.

## The Old Year.

Words from the Welsh by WALTER MAYNARD.

Welsh Carol.

**G Major, 3/4 time.**

1. The Old Year is dy - ing, fast dy - ing a - way, A dull cloud - y  
2. A New Year is com - ing, to glad-den the heart, And like a bright  
3. While year aft - er year is fast pass - ing a - way, May peace and con -

**G Major, 4/4 time.**

sun - set has clos'd its last day; The night-winds are sigh - ing, its  
sun - rise new hope to im - part; Let joy and af - fec - tion per -  
tent-ment hold o'er you their sway, That when days are drear - y fond

**G Major, 4/4 time.**

last hour is fled, The bells have ceas'd ringing, "The Old Year is dead."  
vade ev - 'ry home, While bells are now tell - ing, "The New Year is come."  
mem - 'ries may cheer The good and true-heart-ed, each com - ing New Year.

Short Course One.

## Sharp Four from Above and Below.

Ex. 294.



Ex. 295.



Ex. 296.



Ex. 297.



## The Morning Star.

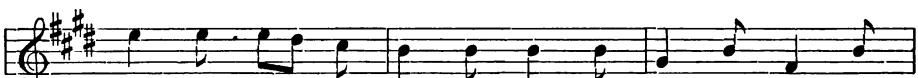
Music by CARL REINECKE.



1. So ear - ly why, and whence so far, O la - dy bright,fair  
 2. Dost think that thou a - lone art here? Nay, love - ly star, I  
 3. The lit - tle birds up - on the tree Have just be - gun their



morn - ing star, In ra - diant robe of splen - dor rare, A  
 too am near. I left my bed an hour a - gone, And  
 mel - o - dy, As, wak - ing on the leaf - y spray, Each



gold - en glo - ry in thy hair, With shin - ing eyes so  
 gay - ly wan - der on and on; Re - turn - ing then in  
 wish - es to his mate good day; And, heark - en! from the



clear and blue, All fresh - ly bathed in morn - ing dew?  
 joy - ful mood, The morn - ing meal tastes dou - bly good.  
 chap - el there, The tin - kling bell that moves the air.

Short Course One.

## **Sharp Four from Various Positions.**

**Ex. 298.**



**Ex. 300.**

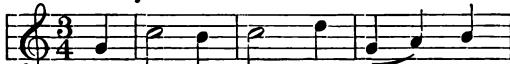


**Ex. 301.**



## Israel.

**Words by Sir WALTER SCOTT.**



1. When Is - rael, of the Lord be -
  2. By day, a - long th'as - ton - ished
  3. But pres - ent still, though now un -
  4. And O, when stoops on Ju - dah's



loved, Out of the land of bond - age  
lands, The cloud-y pil - lar glid - ed  
seen, When brightly shines the pros - per-ous  
path, In shade and storm, the fre - quent



SIR WALTER SCOTT.



came, Her fa - thers' God be-fore her mov'd, An aw - ful guide, in smoke and flame.  
slow; By night, A - ra-bia's crimsoned sands Returned the fier - y column's glow.  
day, Be thoughts of thee a cloud - y screen, To tem - per the de - ceit - ful ray.  
night, Be thou, long-suffering, slow to wrath, A burn-ing and a shin-ing light.

### **Short Course One,**

## Over the Sparkling Summer Sea.

Words and Music by B. MANSELL RAMSEY.

1. O - ver the spar-kling sum - mer sea, The ship so gay - ly glides; It  
 2. O - ver the spar-kling sum - mer sea, Our spir - its ris - ing high, We  
 3. O - ver the spar-kling sum - mer sea, The day is bright and fair, And

plows its way a - cross the bay, And on - ward swift - ly rides. Oh,  
 join in song, a mer - ry throng, Be-neth the clear blue sky. . Oh,  
 heart and mind to mirth in-clined, We ban - ish ev - ry care. . Oh,

pleas-ant it is, on a sum - mer day, To sail o'er the wa-ters a - way, a-way.

## New Year's Eve.

Welsh Melody.

1. Hush! the Old Year soon will leave us, Tra, la, la, la, la, la, la, la, la,  
 2. He our pleas-ure may re - dou - ble, Tra, la, la, la, la, la, la, la, la,  
 3. At his birth he brings us glad-ness, Tra, la, la, la, la, la, la, la, la;

But the part - ing must not grieve us, Tra, la, la, la, la, la, la, la, la;  
 He may bring us days of trou - ble, Tra, la, la, la, la, la, la, la, la;  
 Pon - der not on fu - ture sad-ness, Tra, la, la, la, la, la, la, la, la;

When the New Year comes to - mor-row, Tra, la, la, la, la, la, la, la, la,  
 Hope the best and gay - ly meet him, Tra, la, la, la, la, la, la, la, la;  
 Anx - ious care is now but fol - ly, Tra, la, la, la, la, la, la, la, la;

Let him find no trace of sor - row, Tra, la, la, la, la, la, la, la, la.  
 With a jo - vial cho - rus greethim, Tra, la, la, la, la, la, la, la, la.  
 Sing the car - ol, hang the hol - ly, Tra, la, la, la, la, la, la, la, la.

Short Course One.

### Study of the Unevenly Divided Beat.

  
Ex. 302.



Ex. 303.



Ex. 304.



### Who Has Seen the Wind?

Words by CHRISTINA ROSETTI.

Music by MARY CARMICHAEL.

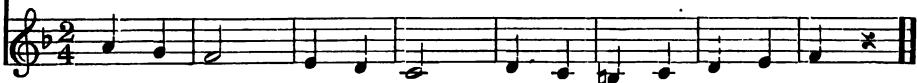


1. Who has seen the wind? Nei - ther I nor you; But  
2. Who has seen the wind? Nei - ther you nor I; But



when the leaves hang trem - bling, The wind is pass - ing through.  
when the trees bow their heads, The wind is pass - ing by.

Ex. 305.



Short Course One.

## The Unevenly Divided Beat.

Ex. 306.

Ex. 307.

Ex. 308.

## Almond Blossoms.

From a poem by EDWIN ARNOLD.

*Moderately quick.*

1. Blos - soms of the al - mond trees, A - pril's gifts to  
 2. Al - mond blos - som, sent to teach us That the spring days  
 3. Blos - soms of the al - mond trees, A - pril's gifts to

A - pril's bees, Birth - day or - na - ment of spring,  
 soon will reach us, Blos - som cloud - ing all the tree  
 A - pril's bees; Oh! when win - ter winds are swing-ing

Flo - ra's fair - est daugh - ter - ling; Com - ing when no  
 With thy crim - son 'broid - er - y, Long be - fore a  
 All thy red bells in - to ring - ing, With a bee in  
 slower. *as at first.*

flow - 'rets dare Trust the cru - el out - er air.  
 leaf of green On the brav - est bough is seen.  
 ev - 'ry bell, Al - mond bloom, we greet thee well.

Short Course One.

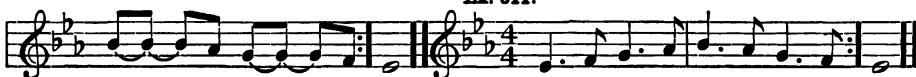
### The Unevenly Divided Beat.



Ex. 309.



Ex. 310.



Ex. 311.

### The Holidays.

Words by B. MANSELL RAMSEY.



1. The hol - i - days will soon be here, Hur - rah! the Christ-mas  
 2. We'll deck the walls with ber - ries bright, Hur - rah! the Christ-mas  
 3. No sound of dis - cord shall be heard, Hur - rah! the Christ-mas



hol - i - days! The hap - pi - est time in all the year, Hur -  
 hol - i - days! And then in games of fun u - nite, Hur -  
 hol - i - days!"Good - will" shall be our mot - to - word, Hur -



rah! the Christ - mas hol - i - days! Tho' winds may blow and  
 rah! the Christ - mas hol - i - days! And if Jack Frost will  
 rah! the Christ - mas hol - i - days! All self - ish - ness a -



trees be bare, With Christ - mas joys what can com - pare? May  
 come and stay, A - cross the ice we'll skate a - way, In  
 side we'll fling, And make the home with laugh - ter ring, Till



each and all its bless - ings share, Hur - rah! the Christmas hol - i - days!  
 health - ful ex - er - cise and play, Hur - rah! the Christmas hol - i - days!  
 ev - 'ry heart with joy shall sing, Hur - rah! the Christmas hol - i - days!

Short Course One.

## Study of Flat Seven from Above.

Sol Fa Mi Mi Fl Sol Do Te La La Ti Do

Ex. 312.

Ex. 313.

Ex. 314.

## In the Garden and the Field.

Words by A. J. FOXWELL.

Music by G. NAKONZ.

1. In the gar-den and the field Flow'-rets all are fad-ed;  
 2. 'Tis for win-ter's rest they plead, Ful-ly to re-store them;  
 3. Thus from ev'-ry bit-ing blast Win-ter shall pro-tect them,

Fra-grance now no more they yield, By the frost in-vad-ed:  
 Qui-et rest a-lone they need, This is now be-fore them:  
 Till in beau-ty new, at last, Spring a-gain has decked them:

Scorched by sum-mer's glow-ing life, Was there none to cher-ish?  
 Let their sleep be sweet and sound! Kind-ly, earth, re-cieve them!  
 See, the flakes of snow ap-pear, Thick-ly round us fall-ing!

Wea-ried by the au-tumn strife, Must they fall and per-ish?  
 Snow-y sheets to screen the ground, An-gel-hands shall weave them!  
 Fare-well, flow'-rets! rest is near, Earth for you is call-ing.

Short Course One.

# Good Night.

Words and Music by Mrs. ORMISTON CHANT.



1. Go - ing home, go - ing home, Through the si - lent mead - ows;
2. Go - ing home, go - ing home, Hear the sheep bells ring - ing;
3. Go - ing home, go - ing home, Sleep - y heads are nod - ding;



- Go - ing home, go - ing home, Thro' the dark - ning shad - ows;  
 Go - ing home, go - ing home, Near us bats are wing - ing;  
 Go - ing home, go - ing home, Wea - ry feet are plod - ding;



- Sleep - y eyes, like the skies Where the stars are shroud - ed;  
 In and out, round a - bout, Bee - tles whir - ring o'er us;  
 Oh, for bed, where each head, Safe from pain or sor - row,



- Play is done, light is gone, Day in night is shroud - ed.  
 Soft and white, glow-worms bright On the path be - fore us.  
 Sound shall rest; calm and blest, Sleep un - til to - mor - row.



Good night, good night, good night.

## Ex. 315.



## Ex. 316.

## Ex. 317.

## Kitty in the Basket.

Words by Mrs. FOLLEN.

1. "Where is my lit - tle bas - ket gone?" Said Char - lie boy one day; "I  
2. "I'll go to moth - er's room and look; Per -haps she may be there, For

guess some lit - tle boy or girl Has tak - en it a - way. And  
Kit - ty loves to take a nap In moth - er's eas - y chair. O

Kit - ty, too, I can't find her, Oh! dear, what shall I do? I  
moth - er! moth - er! come and look! See what a lit - tle heap! My

wish I could my bas - ket find, And lit - tle Kit - ty, too.  
Kit - ty's in the bas - ket here, All cud - dled down to sleep."

Short Course One.

**Ex. 318.**

The musical score for Example 318 consists of two staves of music in 2/2 time. The top staff uses a treble clef and has a key signature of one sharp. It contains six measures of music, featuring various note values including eighth and sixteenth notes, with several grace notes indicated by short vertical strokes above the main notes. The bottom staff also uses a treble clef and has a key signature of one sharp. It contains five measures of music, primarily consisting of eighth-note patterns.

**Ex. 319.**

The musical score for Example 319 consists of four staves of music in 2/2 time. All staves use a treble clef and have a key signature of three sharps. The first two staves each contain four measures of music, while the third and fourth staves each contain five measures. The music features a mix of eighth and sixteenth notes, with some grace notes and dynamic markings like 'p' (piano).

**Short Course One.**

## Ex. 320.



## Ex. 321.



## Ex. 322.



Short Course One.

## Evening.

Music by FRANZ ABT.

*Moderate.*

1. Now shines the gold - en eve - ning star, Good night, ye loved ones,  
 2. But Thou Thy faith - ful watch dost keep, Con - tent to slum - ber

near and far; Be yours the peace of Heav - en. The flow'rs have closed their  
 not, nor sleep, While we our rest are tak - ing. With-in Thine arms Thy

dew - y eyes, And not a bird his love-note tries; Re-pose to all is  
 child en - fold, And grant that I at morn be - hold The sun once more a -

giv - en, Re - pose to all is giv - en.  
 wak - ing, The sun once more a - wak - ing.  
 Re - pose  
 The sun

Short Course One.

## Swiss Morning Hymn.

Music by FRANZ ABT.



Musical score for the third line of the Swiss Morning Hymn. The key signature is G major (one sharp). The melody consists of eighth and sixteenth notes. The lyrics are: "Praise to Hign who kin - dleth Ev - 'ry sun - ny beam.". A musical instruction "Presto" is written above the staff.

Musical score for the fourth line of the Swiss Morning Hymn. The key signature is G major (one sharp). The melody consists of eighth and sixteenth notes. The lyrics are: "Praise to Hign who kin - dleth Ev - 'ry sun - ny beam.". A musical instruction "Presto" is written above the staff.

Bend in ad - o - ra - tion, Praise the Lord of might, . . .

Bend in ad - o - ra - tion, Praise the Lord of light,

Lord of ev - 'ry na - tion, Thron'd in bound - less might, . . .

Lord of ev - 'ry na - tion, Thron'd in bound - less might.

Short Course One.

## Summer.

Words by FRANK HENRIETTA.

*Slowly.*

Music by JOSEPH HAYDN (adapted).

1. Now sum - mer flow'rs a -

2. Each smil - ing field doth  
3. In wood - lands green glad

dorn the bow'rs With gems, with  
rich - ness yield In wealth, in  
groups are seen, The young, the

gems . . both rich and rare; The per - fumed breeze sighs  
wealth . . of rip - 'ning grain, That wav - eth free, like a  
young, . . the old and gray; They think not of care whilst they

through the trees— All earth, all earth looks bright and  
rest - less sea, Wide o'er, wide o'er the check - er'd  
lin - ger there Be -neath, be -neath the haw - thorn

Short Course One.



JOSEPH HAYDN.

fair. From hill and dell, from field and  
 plain. The crys - tal streams glance in the  
 spray. Glad time of the year, to all hearts so

fell, Sweet songs, sweet songs of praise we  
 beams Of Phœ - bus', Phœ - - bus' rays so  
 dear, Oh! tar - ry, tar - - ry yet a -

hear, Whose va - ried notes, from ti - ny  
 bright; Like threads of gold, by wood or  
 while, To bless the wea - ry, with looks so

throats, Make glad, make glad the lis - 'ning ear.  
 wold, They speed, they speed their on - ward flight.  
 cheer - y, And bon - nie, bon - - nie, win - some smile.

Short Course One.

## In Woods is Peace.

Music by FRANZ ABT.

*Slowly and softly.*

1. In woods is peace, . . . and in woods re -  
 2. In woods is peace, . . . and in woods re -  
 3. In woods is peace, . . . and in woods re -

pose; . . . The trees' light mur - mur the foun - tain knows, the  
 pose; . . . Come, mark what beau - ty the woods in - close, the  
 pose; . . . For thee the sun in his splen - dor glows, in

*Louder.*

foun - tain . . . knows; The birds keep sing - ing on  
 woods in - close: The trees their shad - ows a -  
 splen - dor . . . glows; And thou may'st rest thee with

Short Course One.

ev - er - y spray,      The bees      are hum - ming the  
round thee ex - tend,      The flow'rs      their o - dors to  
moss for thy bed,      And heaven's blue arch      as a

whole of the day;      In woods      is peace and re -  
glad - den thee lend;      In woods      is peace and re -  
roof o - ver - head;      In woods      is peace and re -

pose, . . . is peace . . . and re - pose, . . . In .

woods is peace and re - pose, is peace and re - pose.

*slower to the end.*

Short Course One.

## Friendship.

Music by W. A. MOZART.



W. A. MOZART.

1. Here by friend - ship firm u - nit - ed,  
 2. Let us praise the great Cre - a - tor,  
 3. Those on earth will best o - bey Him

Hand in hand we join de - light-ed,  
 Lord of all the powers of na - ture,  
 Who by faith and truth re - pay Him

Raised by love and thought sub - lime; Hearts thus weld - ed  
 Praise Him for His wise de - cree, Mak - ing faith and  
 For His grace and good - ness shown; Love to God and

naught can sev - er, Vir - tue's bond will last for - ev - er,  
 truth the meas - ure Of our earth - ly joy and pleas - ure,  
 man are blend - ed In each kind - ly act ex - tend - ed;

Short Course One.

Stead - fast through the storms . . . of time,  
Lead - ing us from ill . . . to flee,  
These He ev - er deigns . . . to own,

Stead - fast through the storms . . . of time.  
Lead - ing us from ill . . . to flee.  
These He ev - er deigns . . . to own.

### Hymn of Nature.

Words by JOHN AUSTIN.

1. Hark! my soul, how ev -'ry - thing Strives to serve our boun - teons King;  
2. Wake, for shame, my slug - gish heart, Wake, and glad - ly sing thy part;

Each a dou - ble trlb - ute pays, Sings its part and then o - beys.  
Learn of birds, and springs, and flow'r's, How to use thy no - bler powers.

Short Course One.

## The Watch on the Rhine.

Words by MAX SCHNECKENBURGER.  
With energy.

Music by CARL WILHELM.



1. There comes a call like thun - der's peal, The break - er's roar, the  
 2. By hun - dred thou-sands forth they stream, Their eyes like flash - ing  
 3. To heav'n they raised their gleam - ing eyes, The he - roes saw them  
 4. Loud rings the oath, the wa -ters flow, In the free breeze the



clank of steel; The Rhine! the Rhine! the glo - rious Rhine! Who  
 light - nings gleam; The Ger - mans, hon - est, strong, and brave, These  
 from their skies, And swore, with yearn - ing for the strife, "Dear  
 ban - ners blow; The Rhine! the Rhine! un - fet - tered Rhine! All



## CHORUS.



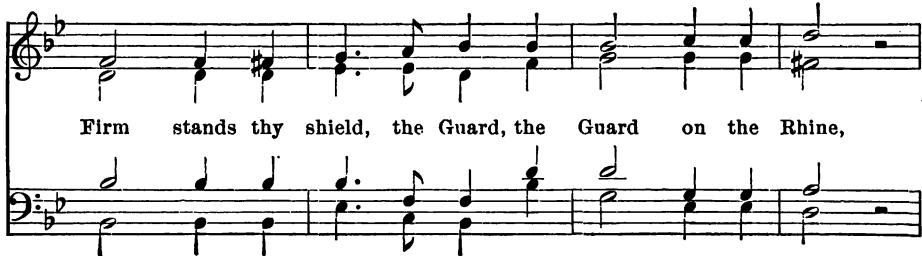
will pro - tect the riv - er's line? Dear Fa - ther - land, be  
 will the sa - cred land - mark save.  
 is the free Rhine as our life!"  
 Ger - man - y will guard its line.



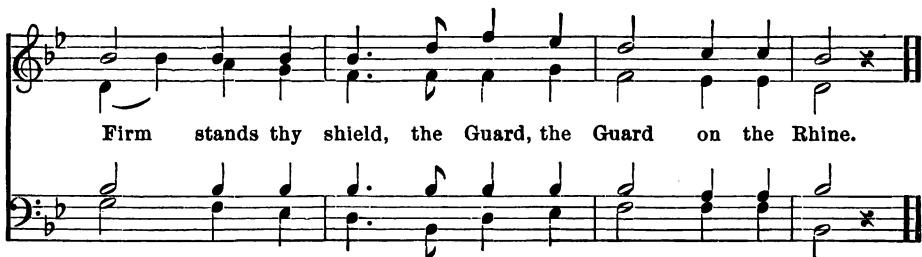
Short Course One.



com - fort thine, Dear Fa - ther - land, thou need'st not pine;



Firm stands thy shield, the Guard, the Guard on the Rhine,



Firm stands thy shield, the Guard, the Guard on the Rhine.

## Old Glory, we Love thee!

Words by IDA SCOTT TAYLOR.

Music "Flow Gently, Sweet Afton."  
Arr. by H. M. BUTLER.*Moderately fast.*

1. Old Glo - ry, we love thee! our em - blem so  
 2. Old Glo - ry, we love thee! through tu - mults and  
 3. Old Glo - ry, we love thee! thy col - ors shall

*louder.*

true, The flag of our Un - ion, the red, white, and blue; We  
 wars Thou ledst us to vic - t'ry, with stripes and with stars; We  
 be Em - blaz - oned with splen - dor, from sea un - to sea; We'll

hail thee, we bless thee, the pride of our land, And  
 laud thee, we praise thee, for long thou hast stood For  
 keep thee, we'll hold thee, and ne'er let thee go, And

loy - al for - ev - er to thee will we stand. Old  
 all that is no - ble and hon - ored and good. Old  
 wreath thee with lau - rels, thy tri - umphs to show. Old

Short Course One.

Glo - ry, we love thee! and blest is the breeze That  
 Glo - ry, we love thee! our hearts ev - er - more Shall  
 Glo - ry, we love thee! wave proud - ly on high! Through

waves thee in tri - umph o'er main - land and seas.  
 thrill to be - hold thee on o - cean and shore.  
 thee will we con - quer, yes, con - quer or die!

## CHORUS.

Then here's to Old Glo - ry, and long may she wave, The

sym - bol of free - dom, the flag of the brave!

Short Course One.

## Cloud Lambs.

Words by A. J. FOXWELL.

*Quiet.*

Music by C. A. KERN.

1. The lit - tle flee - cy cloud - lets Are mov - ing through the  
 2. It is a shin - ing an - gel Who tells them where to  
 3. In eas - y, gen - tle mo - tion, They keep their qui - et  
 4. How sweet with them to wan - der Throughair - y fields of

sky, Like lambs be - fore a shep - herd Who tends his flocks on  
 go; With staff of gold - en sun - beams He guides them to and  
 way, And sel - dom do they loi - ter, Or try to go a -  
 space, And view the va - ried glo - ries Which throng that hap-py

high, Like lambs be - fore a shep-herd Who tends his flocks on high.  
 fro, With staff of gold-en sun-beams He guides them to and fro.  
 stray, And sel - dom do they loi - ter, Or try to go a - stray.  
 place! And view the va - ried glo - ries Which throng that happy place!

Short Course One.

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## Holy, Holy, Holy!

Words by Bishop R. HEBER.

Music by Rev. J. B. DYKES.

1. Ho - ly, Ho - ly, Ho - ly! Lord God Al - might - y!  
 2. Ho - ly, Ho - ly, Ho - ly! all the saints a - dore Thee,  
 3. Ho - ly, Ho - ly, Ho - ly! though the dark - ness hide Thee,

Ear - ly in the morn - ing our song shall rise to Thee.  
 Cast - ing down their gold - en crowns a - round the glass - y sea,  
 Though the eye of sin - ful man Thy glo - ry may not see,

Ho - ly, Ho - ly, Ho - ly! mer - ci - ful and might - y!  
 Cher - u - bim and ser - a - phim fall - ing down be - fore Thee,  
 On - ly Thou art ho - ly; there is none be - side Thee

All Thy works shall praise Thy name in earth and sky and sea!  
 Which wert, and art, and ev - er - more shalt be.  
 Per - fect in pow'r, in love, and pu - ri - ty.

Short Course One.

## O Paradise.

Words by F. W. FABER.



JOSEPH BARNBY.

Music by JOSEPH BARNBY.

1. O Par - a-dise, O Par - a-dise, Who  
2. O Par - a-dise, O Par - a-dise, The  
3. O Par - a-dise, O Par - a-dise, We

doth not crave for rest? Who  
world is grow - ing old; Who  
want to sin no more, We

would not seek the hap - py land, Where they that love are blest?  
would not be at rest and free, Where love is nev - er cold?  
want to be as pure on earth As on Thy spot - less shore.

## CHORUS.

Where loy - al hearts and true

Where loy - al hearts and true Stand ev - er in the light,

Short Course One.

*For last stanza.*

All rap-ture thro' and thro', In God's most ho - ly sight. A - MEN.

## Now the Day is Over.

Words by SABINE BARING-GOULD.

Music by J. BARNBY.

1. Now the day is o - ver, Night is draw - ing nigh, .  
 2. Now the dark - ness gath - ers, Stars be - gin to peep, .  
 3. Grant to lit - tle chil - dren Vi - sions bright of Thee, .  
 4. Through the long night watch - es May Thine an - gels spread .  
 5. When the morn - ing wak - ens, Then may I a - rise .

Shad - ows of the eve - ning Steal a - cross the sky.  
 Birds and beasts and flow - ers Soon will be a - sleep.  
 Guard the sail - ors toss - ing On the deep blue sea.  
 Their white wings a - bove me, Watch - ing round my bed.  
 Pure and fresh and sin - less In Thy ho - ly eyes. A - MEN.

evening Steal a - cross the sky.  
 flow - ers Soon will be a - sleep.  
 toss - ing On the deep blue sea.  
 above me, Watch - ing round my bed.  
 sin - less In Thy ho - ly eyes.

Short Course One.

## Abide with Me!

Words by HENRY FRANCIS LYTE.

Music by WILLIAM HENRY MONK.

1. A - bide with me! fast falls the e - ven - tide; The dark-ness  
 2. Swift to its close ebbs out life's lit - tle day; Earth's joys grow  
 3. I need Thy pres - ence ev - 'ry pass - ing hour; What but Thy  
 4. I fear no foe, with Thee at hand to bless; Ills have no

thick - ens, Lord, with me a - bide; When oth - er help - ers  
 dim, its glo - ries pass a - way; Change and de - cay in  
 grace can foil the tempt - er's power? Who like Thy - self my  
 weight, and tears no bit - ter - ness. Where is death's sting? where,

fail, and com-forts flee, Help of the help-less, oh, a - bide with me!  
 all a-round I see; O Thou who chan-gest not, a - bide with me!  
 guide and stay can be? Through cloud and sun-shine, oh, a - bide with me!  
 grave, thy vic - to - ry? I tri-umph still, if Thou a - bide with me!

Short Course One.

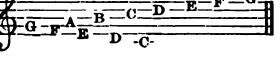
## Appendix—Summary of Theory.

The use of syllables is optional with the teacher. If syllables are used, the teacher may choose between Si and Ti for the seventh tone of the scale. If Si be chosen, flat seven should be Se, but if Ti be chosen, flat seven may be Se, Te, or Ta.

For sharp five Si is used unless Si is used for the seventh tone, in which case sharp five is called Ti.

The familiar songs should be sung with care and expression, and that the voices may not be injured, correct pitch should be preserved.

The teacher should be provided with a pitch pipe which gives some standard pitch. A "c" pitch pipe is most commonly used. This pipe when blown gives the pitch which is represented upon the staff by the third space, thus: . Each established pitch

is designated by a letter; thus, the letters A, B, C, D, E, F, and G stand for known pitches, and each line and space of the staff represents one of these. Characters called clefs () () when placed on the staff indicate the pitch which a single staff line or space represents. Thus the G Clef () indicates that the line on which it is curled represents the pitch called G: . The F Clef indicates that the line on which it is curled represents the pitch called F: . As the pitches follow in alphabetical order, knowing one pitch enables us to give the pitch name for every other staff degree. Thus if the second line  represents G as above, the next below must be F, the one below that E, and so on; while above G we begin with A again, and proceed upward, to G again, thus: 

The tone of rest, the tone about which all the other tones in a tune are grouped, is called the key tone, or keynote. Every one of the familiar tunes in this book ends on the keynote of the tune, and most of them begin on it.

The pitch of the keynote gives the name to the key of the tune, or we may say that the pitch of the key tone is the *key* of the tune. Thus, "America" (page 5) is said to be in the key of G, because its keynote has the pitch called G.

Beside the pitches represented by the first seven letters of the alphabet, there are several others that are intermediate; these are represented as either higher or lower than those already mentioned, by designating them as sharp or flat. Thus the pitch a little higher than A, but not so high as B, is called A sharp; while the one a little lower than A, but not so low as G, is called A flat.

**Short Course One.**

To indicate that the staff degree does not represent the pitch which the clef indicates, characters called sharps ( $\sharp$ ) and flats ( $\flat$ ) are used; the sharps indicating higher, and flats lower pitches than the pitch indicated by the staff degree alone. Thus the second space may be made to represent either A , A sharp , or A flat .

If the keynote is on A, the tune is said to be in the key of A; if it is on A sharp or A flat, the key is named accordingly, A sharp or A flat.

Tunes are written in different keys simply to get the tones into the best position, and to bring them within the range of our voices. If we were to take a slightly wrong pitch for our keynote, we should notice no difference in the singing; but if we should start our tune much too high, we could not sing the higher tones, and if we should start much too low, we could not sing the lower ones.

Long use has shown that the keys in which the familiar tunes of this book are placed, are well suited to ordinary voices, so it will be well to know just how to find the correct pitch of the keynote from a "c" pitch pipe.

#### HOW TO FIND THE KEYNOTE.

It must be assumed that the series of tones called "the scale" is familiar to all, for without a knowledge of the scale our device is useless. The use of this device depends upon nothing but a knowledge of the scale.

The position of the keynote on the staff, and hence its pitch, is shown by a series of signs consisting of sharps and flats, known as "key signatures."

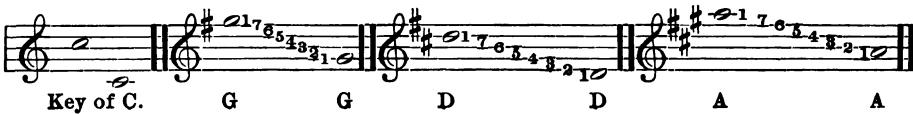
It is wholly unnecessary for our present purpose to understand anything more than the sign as a whole, and to master this simple rule:

1. If sharps are used for the key signature, the one at the right is on Ti or seven of the scale. Find Do by counting down.

2. If flats are used, the one at the right is on Fa or four of the scale. Find Do by counting down.

3. If a sharp or flat of the key signature is on the staff degree that bears the keynote, the fact is indicated by adding the word "sharp" or "flat" to the name of the key.

It follows then that in the sharp keys (those having sharps for a key signature) the keynotes will be as follows:



Short Course One,



In the flat keys (those having flats in the key signature) the keynotes will be as follows:

Let us suppose that we desire to find Do in a tune with this signature: . Blow the pipe—it gives ; call this tone Do. Sing Do, Ti, La, Sol. Call this Sol, Do of the new key. To hold the pitch and change the syllable, it may be necessary at first to sing Sol-o-Do, blending the syllables while holding the same pitch.

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